Volume 2, Number 1
May, 1991

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FSTS

From Side to S.I.D.E.

$2.00

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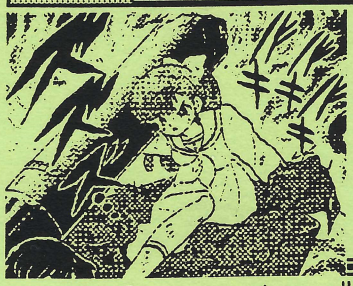
FROM SIDE TO S.I.D.E.



Postcards from Summer Side

Alec Orrock, President

Welcome to "issue NOT number 13". This issue is volume 2, number 1. Which is in effect, number 13. We will start next month with volume 2, number 2, issue 14. Just so we can all get it strait. Hopefully this issue will be out BEFORE Project A-Kon, but only time will tell.

First item of business is the mailing labels that you have now seen for the past few months. I thought now that you have had enough time to figure out what was what, I'd explain it to you. The name and address part are obvious. The big number, somewhere in the 100's, is you membership number. This is the same as the one on your membership card. The small number is the issue that you subscription expires with. Note, it's the issue number, not vol 2 number whatever. As I mentioned above, this is technically issue 13. So if you mailing label indicates that your subscription expires with issue 13, then this is the last issue that you will get with your current subscription. You might want to renew about a month early (hint, hint!) just to avoid any delays. Your membership number will not change when you renew. You will just be given a new card which has the new issue that your subscription ends with. Hopefully, they will be different colors, just to make life a little more interesting. If you have any questions about your subscription, please just ask. Better to find out in advance, then to have to wait a few extra weeks for a missing issue.

Moving on, this month we bring you the new manga series, Twinkle Twinkle Idol Stars. There are a few notes on this manga. The first of which is that while the pages are flipped, the panels are NOT. This means that you still have to read from right to left on each page. We know that this is a minor inconvenience, but we simply do not have the technology to start playing with rearranging the pages. Hopefully, it will not detract from the series. The second note Dan asked me to mention. And that is a definition of "transliteration". This is not a direct translation. Very close, but some minor words are not exactly the same. Nothing in the story or plot has been changed. This is just to cover our backs when those few nit pickers out there start on the "that's not what it says!" action.

Also with this issue is a copy of the new SUMMER SIDE club flyer. Show it to your friends, make copies, pass them out, plug the club. You get the idea. Next month look for BubbleGum Crisis 8: Scoop Chase, Crusher Joe: the movie, and the original Patlabor OVA's. Till then.

From Side to S.I.D.E. Volume 2, Number 1, May, 1991: is the monthly newsletter of **Summer Side**, a non-profit orginization for the promotion of Japanese Animation in the United States. All articles and photos are for rewiew purposes only and are covered under the 'fair use' provision of the copyright laws. No copyright infringment is intended. Articles and art from this publication may be freely used as long as the original author and publication are properly credited. Submissions are welcome, but please, no fan fiction or "adult" material. Submissions may be sent to: President: Alec Orrock, 24161-H Hollyoak, Laguna Hills, CA 92656 or Editor: Dan Durkin, 706 N. Cornell, Oakley, KS 67748. Subscriptions are available, $18/year in the US, $20/year in Canada.

FROM SIDE TO S.I.D.E.

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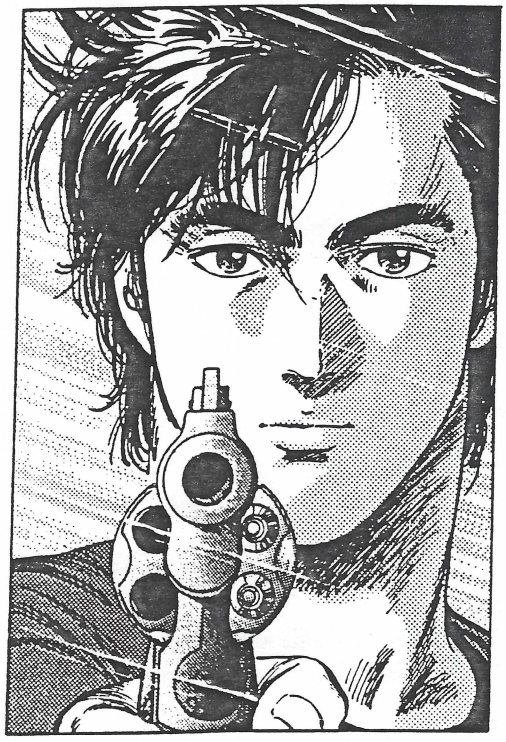
Transliteration and touch-up art by Dan Durkin

SUMMER SIDE MAY SCHEDULE

May 19, 1991
El Toro Public Library
24762 Raymond Way

12:00	**Yawara ep. 9**
12:30	**Ranma 1/2 Nettohen ep. 10**
1:00	**Ranma 1/2 Nettohen ep. 11**
1:30	**Kimagure Orange Road ep. 15**
2:00	**Maison Ikkoku ep. 4**
2:30	**Dirty Pair ep. 15**
3:00	**Vampire Princess Miyu vol. 3**
3:30	**Cipher**
4:00	**Dirty Pair: Affair of Nolandia**
5:00	Dinner Break
6:00	**Wings of Honneamise**

News and Notes



This month I will spare you the lecture on fan behavior. And hopefully give more news and stuff.

Dan has done a preview of Project A-Kon in this issue. The kon is now quite close, if not already in progress, or over. Depending on when you read this. We (myself and Dan) are supposed to be on some type of a fanzine panel at the kon. We'll see how this turns out. It should be fun though. I do look forward to seeing many of the people that I met there last year, and meeting many new people too. In next months issue we will be doing a review of the kon. Telling those who could not attend how things went. And commenting on all the highlights. As you know from all the pluging we have been doing, the kon has both changed dates and hotels from last years. I have never been to this years hotel, so I have no idea what it will be like.

The next con after A-Kon for me will be San Diego Comic Con. This one held over the July 4th weekend, also a change from last year. This will be the "pit stop" between A-Kon and AnimeCon at the end of August. More information on those when it becomes available.

Here's some more information on other 'zines. Buffalo Crisis, formerly titled WNY's Animation Journal, is published monthly by the S.F.A.C. (Science Fiction Animation Confederation) This 'zine contains synopsis, reviews, and other articles on anime. For more information, contact James Meier, 9315 Alexander Rd., Batavia, NY, 14020.

Page count: this is something that has come up in the past month or so. As you have noticed, FSTS has grown quite a bit in the last several months. In fact, in less then a year we have more then doubled our page count. Issue 2 which was about 18 pages or so, compared to last issue which had a total page count of 40 pages. And this issues which has around 52 pages! Now however much I would like to keep going up and up and up, until we get to some extreme number like 200 or something, this just isn't possible. Therefore, we are going to have to put a capper on the total number of pages per issue. Another reason for this is price. Right now we are losing money on the 'zine, but that's ok, after all, we are doing this because we like it rather then something we have to do. However if we were to increase the page count much more, then there would have to be a price increase. And I don't think that that would go over very well. As far as it goes now, the top of the line will be around 60 pages, if we ever get that high. Something else to consider now is that since the 'zine is done on 11" X 17" paper, the pages have to be in increments of 4 so that we don't end up with a blank page or two. We may of course drop the page count a bit depending on what we have for that month. In the future, we hope to have Star Mercenaries by Larry Mann return. That will be determined by what else we have, and what we can fit in. As always, we will try to bring you the best that there is in anime. (plug, plug) If anyone has any comments or suggestions, please let us know. Feedback is the only way we know if what you get is what you like, and vice versa.

Well, that's about it for this month. Until next time.....

Enjoy!!

Alec

YAWARA!

Episode 9:
Yawara's Debut Bout!
In an instant, luck brings a victory.

Air date: December 18, 1989

In the last episode, Matsuda had done his best to mend some of the wrong he had done recently by giving Yawara a chance to sidestep all of the publicity he misguidedly had directed her way. He told her that she should lose a match publicly so that everyone will leave her alone. To help in the plan, he chose an opponent and promised to hype the match through his newspaper. The next morning, the article appeared and events began to speed up. . .

Sayaka is handing out a great deal of punishment this morning, easily defeating all of her male opponents. Quietly, amongst themselves, her sparring opponents mention how intense she is today, but when Sayaka asks them what is up, they quickly tow the line and lavish compliments on her. The reason for Sayaka's ferociousness is the news of Yawara's debut, which she read about in the morning paper. She feels as if she were snubbed by Yawara because she was not chosen for the match.

Just outside the judo-jo where Sayaka practices, Tokunaga reads an announcement from Kazamatsuri concerning Yawara's debut match for the press. Although Yawara's opponent, Todo Yuki, is twenty kilograms heavier than her, Kazamatsuri predicts that she will win easily. The press try to pump the poor butler for more information, including why Kazamatsuri hadn't made the announcement himself, but all they manage to do is mash him up against the door. Inside, Kazamatsuri breathes a sigh of relief that he is not the one out there.

At another location, Todo Yuki is putting on a demonstration for another group of reporters. She has heard some predictions for the outcome of the match, and thinks they are ridiculous. She claims that she will win the match within thirty seconds. Then she proceeds to show how it will be done on some sparring partners. This press conference makes it on TV, which Jigoro is busy watching. Although trying to make the best of a bad deal, Jigoro can't help but be a bit angry at Matsuda and the Nikkan Everyday Sports paper.

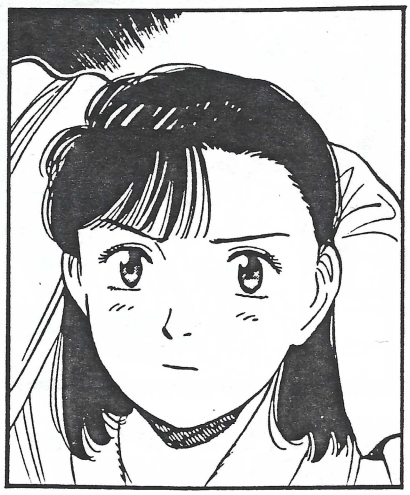
At Musashiyama high school, the principal is berating his teachers for not knowing that Yawara had this special talent, and for not having her as a part of the judo team (typical).

Elsewhere, Yawara's friends are also curious about the upcoming match. They saw items about her on TV. They think her opponent looks awfully big and mean. They wonder if she'll be OK. Hanazono-kun, who has just arrived, has no worries about that. He wishes her good luck with the match. A polite thank you from Yawara has him bashing into trees as he tries to leave, and Yawara continues to have concerns about throwing the match.

At the Nikkan Everyday Sports paper, the editor is more than happy to give his competitors more information on the match. He seems so happy from his scoop, that he has decided devote alot of time and space for Yawara. To that end, Matsuda is busy researching to find some information on Yawara's father. Matsuda assumes that talent such as hers must have been hereditary, and it only goes to assume that her father must have been good at judo as well. Aside from wielding off some of his photographers stupid comments, though, Matsuda has had no luck yet.

Later in the day at home, Yawara and Jigoro are busy training. Yawara is doing better than usual today, and for once, Jigoro is taking the time to tell her that. This just makes Yawara all the more guilty about wanting to lose.

Finally, Matsuda has struck pay dirt. Going back to 1974, he has found an article on a Kojiro Inokuma. Kojiro had won the national tournament that year, but soon after, he had



mysteriously disappeared. Meanwhile, at a local train station, Kojiro (a man in a blue cap with his face partially covered) reads about his daughter in the Nikkan Everyday Sports.

The next day at a local coffee shop, Matsuda and Yawara have met to talk. At first, Matsuda wishes her good luck with the match. Then he realizes that she is supposed to lose and says he hopes she gets what she wishes. Then he asks her about her father, mentioning that he had read about him. Yawara isn't very helpful on this topic. Kojiro left when she was very young, and she has very few memories of him. Since his disappearance, her mother has been in and out of home, always searching for him. All this time, neither of them know why he left. Later they wind up at an ice cream parlor (Bressler's 13 flavors?!) where Yawara thanks Matsuda for all of the help he has given her. He's happy for her and wishes her luck on her studies. As she goes on her way, Matsuda sulks down the street, still feeling bad about their plan. He knows that Yawara could be the best and hates to see that go to waste. He thinks about how it all could be - an definitely embarrasses himself. In the end, it all comes down to tomorrow. . .

While eating at a ramen shop, Yuki is being interviewed again. Once more she claims she will win in thirty seconds. However, this time there is someone to challenge her claim. Jigoro pulls up a chair and a bowl and claims that Yawara will win in five seconds. Eating another bowl of ramen, Yuki alters her prediction to three seconds. Countering, and continuing to pound down ramen, Jigoro now says Yawara's victory will come in one second (notice the finger gesture). The argument turns into a eating contest, which Jigoro definitely wins.

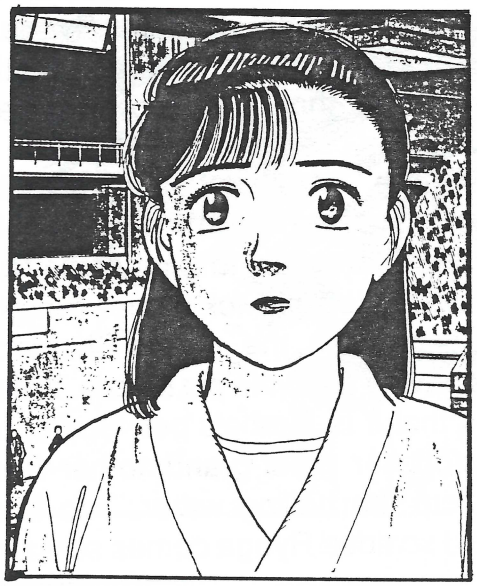
Finally, the day of the match has arrived. Yawara is suiting up when her friends from school arrive. They wish her luck with the match. Then they comment on how her judo gi is so plain looking. It has no 'fashion sense' they claim, so they give her a cute yellow ribbon to tie her hair up with. As they wait for the time to arrive, her friends ask her if she isn't scared. After all, Yuki is really big. Yawara is about to tell them the truth about the match, but Kazamatsuri comes in, bringing her flowers. Her friends want to know just who this stud is, and Yawara tells them it is the guy she dated. This sends her friends hormones into high gear as they enthusiastically introduce themselves. Kazamatsuri wishes her well for the match, and tells her that she should have no problem in winning. He also tells her that she is, to him, at her most brilliant when doing judo. Again Yawara almost tells everyone about wanting to lose the match, but instead, Kazamatsuri escorts her to the match. Along the way, they spy a solemn Matsuda, and Kazamatsuri takes the opportunity to gloat (read: acts like a jerk). Yawara shoots Matsuda a sympathetic look as she disappears into the arena. Shortly after, Sayaka makes her way down the hall, looking less than delighted.

Finally, Yawara makes her entrance into the arena. Hundreds of flashes go off, and slowly she begins to notice all of the people who have come to see her: all of the judo team from her high school, the judo team from Ganryuji high school (which she fought - and beat - in episodes 4-6), her classmates, Kazamatsuri, the athletic director from Saikai University, and many, many reporters. Most are there solely to cheer Yawara on. Only Matsuda, who sulks in the back, knows what is about to happen.

The match begins, and quickly Yuki gives Yawara an opening which should allow her to win. Jigoro waits for the inevitable and is surprised. Yuki has managed to throw Yawara for points. This is not at all a pleasant surprize, and Jigoro wonders what could be wrong. . .

Only 825 days until the Barcelona Olympics

Synopsis by Dan Durkin



RANMA NIBUNNOICHI

らんま 1/2

Episode 10: Ranma Kyofu no Yamagomori

Based on the *Ranma 1/2* manga; vol. 6, part 4-5
Air date: January 12, 1990

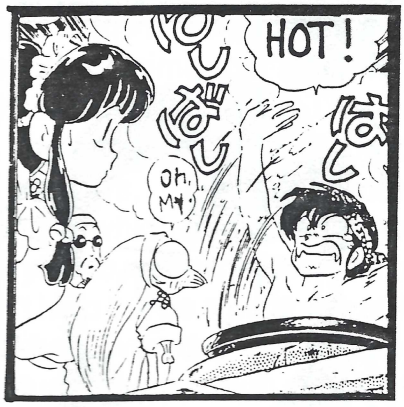
Up in the mountains, where he has been training, Ryoga is busy trying to write Ranma yet another challenge letter. After several attempts, a funny drawing, and an altercation with a wild boar, Ryoga finally decides to take the straightforward approach:

"To Ranma:
I am currnetly in the mountains doing special training. This Friday, I will return to the Tendo dojo. Wait for me.
Ryoga"

That Friday, Ranma-kun reads the letter he has just recieved to Akane and Nabiki. Akane is anxious because it is already Friday, but Ranma says not to worry, Ryoga probably won't show up until at least next week.

Meanwhile, sometime later, Ryoga stops for a breather and notices the Furinkan High School track team pass him by. He breathes a sigh of relief, knowing that he is close. Just then a couple of kids come by playing with water pistols. One asks Ryoga to turn around, and proceeds to squirt him in the face. Shortly after that, a shadow appears behind P-chan.

Elsewhere, at Nekohanten, Obaba comes home with a rare find: a small black pig. She shows it to Shampoo and tells her they are going to have boiled pig for dinner tonight. After Obaba has left the room, Shampoo remembers having seen the pig before. When she realizes that it is Akane's pet, Shampoo runs in to stop her great-grandmother from dumping it into the boiling water. Too late, though, and a scalded Ryoga comes screaming out of the pot, much to Obaba's surprise and Shampoo's embarassment. Ryoga explains his fall into the pools at Jyusenkyo, and his hatred for Ranma. After hearing this, Obaba offers to team up with Ryoga and beat up on Ranma. Ryoga thinks that is absurd, saying he can do so on his own. However, even with instructions from Shampoo, Ryoga can't find his way out of the restaurant.



The next day, Ranma-kun is busy delivering a strange kind of fish from Kasumi to Dr. Tofu. Along the way, he passes Ryoga. The two stop, do a double take, and Ryoga quickly takes the offensive. Ranma easily avoids him and comments on how Ryoga is only a week late this time. Ryoga charges again, but soon Ranma holds the advantage, as Ryoga almost goes head first into a fountain. Ranma breaks his fall at the last moment, mostly because Akane has just rounded the corner, coming home from shopping. Despite his less than secure position, Ryoga wants to continue fighting, taking a few pot shots at Ranma. Ranma takes a few shots at Ryoga and gets him in an even less comfortable position. Then Ranma asks Akane if she has seen P-chan lately. She asks what P-chan has to doo with all of this as Ranma begins to drop Ryoga. At the last second Ranma catches Ryoga with his foot and tells them both he was just kidding. This seems to be the last straw for Akane, who tells Ranma to move Ryoga away from the fountain before pushing him in. Akane and Ryoga leave to talk, while Ranma-chan ponders Ryoga's apparent lack of strength, despite his special training.

At home, Ranma-kun mentions that he thinks he is getting stronger because Ryoga had seemed weaker when they had fought. Of course Genma thinks Ranma is geting too cocky for his own good, and so it is decided that they, too, will go to the mountains to do some 'special training'.

Later, in a railway underpass, Ryoga is busy taking out his frustrations of not being able to beat Ranma on the concrete wall. Obaba approaches from behind with another offer of help, and this time it seems as if Ryoga is ready to listen.

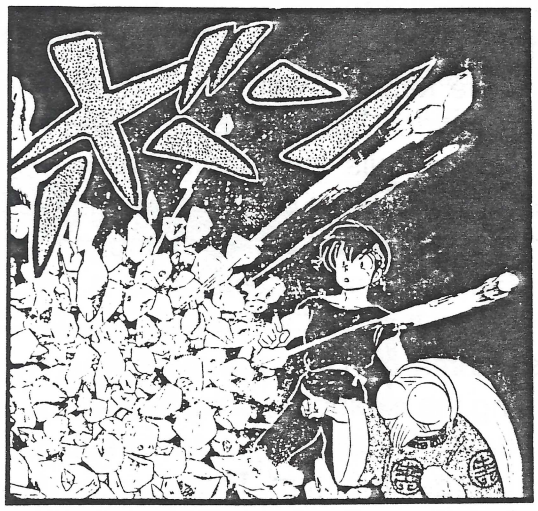
Soon, Akane, Ranma, and Genma are up in the mountains. Akane is chopping wood in a rather unconventional way, still wondering why she was forced to go along. She had been told it was her duty to look after her fiance, but that doesn't cut it for her. Ranma-kun is busy sparring against Panda-Genma, and although Genma thinks Ranma isn't doing well, he soon learns the value of a good pair of shoes. . .

Ryoga and Obaba are in the same woods not far away, and they soon make their presence known. Obaba begins their training by showing a technique that Ranma had already mastered: Tenshin Amaguriken (learned in ep. 4, see FSTS #10). Ryoga tries to follow her example, but doesn't do very good.

After a hard day of training, Ranma and Genma are ready for a good meal. Akane has tried her best, cooking curry for them both. After one bite, Ranma and Genma decide they should return to training. They thank her for the meal and run off. Akane, insulted, tastes the food for herself and realizes just how bad it is. The problem: she had mixed up the vinegar and white wine. Genma, further back in the woods, has turned himslf into a Panda and started eating leaves. Ranma tells him he should be glad that he can do that. Panda-Genma asks (by sign-board) if he wouldn't want some. Ranma is quite sure he doesn't, but when Ranma's stomach growls, the Panda asks if he's sure.

Back at the campfire, Akane is getting all the more angry at Ranma. Yelling "Ranma no baka", she throws a big rock which nails Ryoga, who had been chasing a rabbit for dinner, in the head. As an apology, Akane offers some of her dinner. Ryoga eats some and declares that it is the most delicious thing he has ever eaten (I think he's lying, folks -ed). Ranma comes back and takes the meal away from Ryoga, angering Akane. An argument starts, and blows are about to be thrown, when Obaba intercedes. She tells Ranma-kun that she will train Ryoga for a week, and then they will fight. She drags Ryoga away, and Akane follows.

Near the riverside, Obaba asks a revived Ryoga to split a huge boulder. With one punch, Ryoga manages to break the boulder in two. Obaba scoffs at this and tells Ryoga she has something to show him. With little more than a touch, The two halves of the boulder splinter into hundreds of fragments, shocking both Akane and Ryoga. This is the technique that Ryoga will learn, says Obaba.



Episode 11:
Exploding Point Technique!
Ryoga's most wicked attack.

Based on the *Ranma 1/2* Manga; vol. 6, pts. 6-8
Air date: January 19, 1990

Intent on beginning a day of training, Ranma-kun is out looking for his father, who is not to be found.

Ryoga has already begun his work, and with the help Obaba, he is taking his first stab at using her exploding point techique. The fact that he is less than successful does little to take the scare out of Genma who, as a panda, has been spying on the training session. Obaba's demonstration of the technique has Genma worried, and he rushes back after passing by Akane to the area where Ranma and he have been training.

One kettle of hot water later, Genma returns to find Ranma busy training on his own. Ranma tells his father that it doesn't matter if he spies or not, he will still win the match. Genma grabs a shovel and starts digging. Ranma wonders what this is for, and Genma tells him this will be his grave. This upsets Ranma, but Genma explains that Ryoga is learning the exploding point technique, and all that he will need to do is get one finger on Ranma in order to kill him. Then Genma throws a hornet's nest at Ranma and tells him that if he can hit all of the hornets before getting stung that he will be able to avoid Ryoga's attack. While Ranma does well for a little while, he soon tires and is stung repeatedly.

Elswhere, Ryoga is not doing much better is his training either. After one final blow from a boulder, he falls down from his mount in the trees and into the arms of a very worried Akane. She worries that Obaba is being too hard on Ryoga, but Akane's sympathy is more than enough to bring him around. He vows to improve the next day.

Several days of more training ensue, with both Ranma and Ryoga getting better at what they are trying to master. For the first time, Ryoga has managed not to get pulverized by the boulder coming at him, but Obaba is still not pleased with his work, claiming he is still not focused enough. Her proof: Akane's name enscribed with finger punches on the side of the rock. Ryoga barely manages to cover this up as Akane calls for breakfast. Finally, the night before the match, both Ranma and Ryoga make breakthroughs. Ranma has finally avoided getting stung, and Ryoga has finally made the boulder explode. This worries Akane, who really has no idea what Ranma has been doing to counter this attack. That night, she goes to sleep, mumbling for Ranma to look out.

When Akane finally awakens, she finds that the match is ready to begin and that she has been declared the prize. To insure her cooperation, Obaba has tied Akane up in a tree. The fight begins and almost immediately Ryoga goes for the exploding point technique. Ranma had been expecting this, and so did his best to avoid both the punches and debris. This goes on for a while, but then Ranma finally gets a good kick in on Ryoga and everyone thinks the match is over - except Ryoga. Practically exploding out of the ground, he claims Ranma's kick was weak. Akane tries for a second to get both of them to realize the stupidity in what they have been doing, but it has no effect. Ryoga continues the fight. After delivering yet another series of devastating

punches - to no effect - Ranma decides it's time for the Saotome special technique. He runs away to plan another strategy.

Ranma takes to the trees, while Ryoga continues to pursue him. When Ranma comes down from the trees, he uses Tenshin Amaguriken to repeatedly punch Ryoga in the stomach. Ryoga stands tall - for a few seconds, then doubles over. Thinking that he must finish things soon, Ryoga takes another charge and seemingly has Ranma. With Ranma pinned down, he explodes the rock beneath them on either side of Ranma's head. Ranma, however, has used this as a trap to finish Ryoga off for good. Gaining the upper hand, Ranma completely devastates Ryoga in the air, saving the final punch for their landing. The punch has so much force that the cliff they are on top of collapses. They both tumble into the river below.

Ranma-chan has managed to drag herself and P-chan back to shore. Ranma-chan is less than happy at having to work so hard, and begins to attack Obaba, who simply points one finger at her head. Ranma-chan freezes as Obaba explains that the only thing the exploding point technique can be used on is rocks. Ranma really never had anything to worry about against Ryoga. A little later, Ryoga accepts his defeat and says good-bye.

Back at home, Genma and Ranma are busy wolfing down all of Kasumi's great cooking when a familiar squeal is heard from behind the door. Akane walks in, happy that P-chan has found his way home. This makes Ranma mad enough, but P-chan's face making pushes the limit, and Ranma doesn't hesitate to belt him.

synopses by Dan Durkin

Episode 15:
Madoka's resolution!
The period of three-sided relations.

Based on the *Orange Road* manga; vol. 4, part 2

Ushiku and Umao prepare for a day's work, but just as they get ready to share a quiet, romantic moment, they are disturbed - from above.

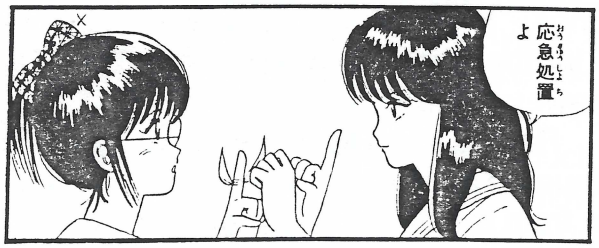
Upstairs, in the Kasuga apartment, Kurumi and Manami are practically at war, PK'ing all kinds of objects around the room at each other. Kyosuke's entrance into the battle zone has little effect at first, but eventually he calms them down just enough to explain themselves. They are fighting over shared clothing. Manami is saying that Kurumi has taken her socks, while Kurumi says that Manami is wearing her panties. After they both threateningly ask Kyosuke who he believes, he decides that he wants no part in this argument. The girls aren't through yet, and Manami once again demands the return of her socks. Instead, Kurumi decides to give some proof of Manami's stolen goods, much to Kyosuke's embarrassment. This signals the return to hostilities, but only for a second; Takashi enters and asks all to be quiet. He hasn't got much sleep and needs it badly. All are remorseful.

The reason for Takashi's condition is a public display of his photography. He has spent an excessive amount of time preparing and mounting the pictures, and they still have to be hung up at the gallery. The display is also a big event for him, being his first public display, which has made him quite anxious.

After having to watch his sisters silently fume at each other all of the way to school, Kyosuke is in a less than receptive mood for surprises. The entrance of a bubbly Hikaru-chan does nothing to help this either. Although she notices his mood, she thinks nothing of it and she continues to babble on about how great it is that his dad is having the display. Hikaru asks Kyosuke if she can help as well, and when he say yes, Hikaru is all over him. Kyosuke asks her to stop this, but when she doesn't, it is clear that Kyosuke has hit his limit.

This upsets Hikaru so much that she asks Madoka for some advice. She tells her friend that she thinks Kyosuke may be in love with someone else. Of course Madoka is painfully aware of this, but says nothing. Hikaru continues to get more upset and pessimistic until Madoka snaps her out of it. Madoka assures Hikaru that she is wrong, and that seems to be enough for Hikaru. She thanks Madoka for the pep talk and departs, leaving Madoka to worry instead.

A little later in the afternoon, Kurumi is playing volleyball with some friends and still fuming about Manami. Her friends suggest she take out some of her frustrations by pretending the ball is Manami. Kurumi does this, but puts just a bit too much behind the ball, and it rockets toward the third floor where it hits Yusaku square in the face and nearly knocks him out. This sends Yusaku flying down the



stairs and Kurumi's friends fleeing for cover. Yusaku, still not having taken a clear look at who hit him, is about to nail Kurumi, and it is only Hikaru's call that stops the killing blow. Hikaru is quick to dismiss Yusaku's claims and quickly scares him off. To say the least, Kurumi is both thankful and impressed.

At the same time, Madoka is wandering aimlessly around the school grounds. She thinks back to when her and Hikaru were much younger. One day they had been looking for four-leaf clovers. Madoka found one, but Hikaru wanted it. Hikaru had chased after Madoka, but couldn't keep up and fell, hurting herself. Feeling sorry for Hikaru, Madoka had given her the four-leaf clover. The memory brings a smile briefly to Madoka's face, but it doesn't help her with her current problems.

Madoka is snapped out of her thoughts by a little yalp down a ways. She sees Manami, bleeding from a cut she just got while cleaning up the school grounds. Madoka asks to see Manami's finger, cleans it (I think), and then tears up a handkerchief to bandage the cut. She tells Manami to make sure to fix it up better when she gets home. Manami is both thankful and impressed.

As school lets out, Kyosuke catches up to Madoka and asks to walk her home. Without a word, she picks up her pace and ignores him. Kyosuke knows she acts like this to him when he has been insensitive, but this time he cannot think of anything he has done wrong. So he wonders, why is she acting this way?

Things have not improved when Kyosuke and Hikaru wind up at the Abacab. Worrying about Madoka's actions have put Kyosuke in outer space again, and Madoka is dropping less than subtle hints to Kyosuke that Hikaru needs to be paid attention to. Oddly

enough, Hikaru misses all this and is only upset that Madoka will not help in setting up Takashi's display later that day. Madoka says she must cover at the Abacab and phrases this so that Master understands that the answer he gives must be yes (even if it is no).

Hikaru and Kyosuke go to the gallery, and along with Komatsu, Hatta, Kurumi, and Manami, they all begin to hang all of the pictures. Komatsu and Hatta are quick to notice that the girls are feuding, so they divvy up partners, and everybody divies up the work.

Back at the Abacab, Madoka is getting ready to leave, and apologizes to Master for having to make him lie. Quick one that he is, Master says he understood why and didn't mind.

In the gallery, the display is nearly set, and the main focus of attention are two huge pictures: one of Madoka, and one of Hikaru (taken in ep. 8). Kurumi and Manami debate over which is better (with underlying thoughts to the day's events), and eventually ask Kyosuke which he likes best. For now, Kyosuke has no answer. With all of the work now done, Takashi offers to take all of his helpers to dinner as thanks for their work. Everyone leaves except Kyosuke, who stays to lock up, and Hikaru. As Kyosuke prepares to leave, Hikaru lets loose on him. She says he has been acting strange. She backs him up into a picture of Madoka and accuses him of having someone else he likes. Guiltily looking away from the picture, he assures Hikaru that she is wrong. Hikaru is instantly relieved, telling him that Madoka had told her the same thing. Putting two and two together, Kyosuke figures out why Madoka had been cold to him earlier.

The two go to the restaurant, and Madoka is not there. Everyone seems to be having a good time (in the case of Hatta, too good of a time) except for Kyosuke. Suddenly, he gets up and feigns going to the bathroom. Instead, he goes to a pay phone. Several times he tries to contact Madoka, but all he gets is her answering machine. Madoka is out 'meditating' (sax playing) at a park, and thinking about Kyosuke. As a last resort, Kyosuke leaves the restaurant entirely to look for Madoka. He tries the Abacab, but she is long gone.

Madoka finally arrives home and takes a shower. As she does this, she listens to her phone messages, all from Kyosuke. As she emerges, the phone rings once again. Kyosuke is trying again from a booth across the street from her house. Madoka debates whether or not to answer and lets the phone ring a long time. When the phone is finally picked up, Madoka imitates her answering machine before letting Kyosuke know she is actually there. She tells him she understands things better and waves to him from her window.

The next day, the photo display is opened to the public. Kyosuke is planted between the pictures of Hikaru and Madoka, looking thoughtful. Kurumi and Manami again ask which he thinks is better, and still, Kyosuke can give no answer. In fact, maybe he doesn't have yet.

Synopsis by Dan Durkin

Episode 4:
Kyoko is nervous!
It's Godai's Exams.

Based on the Maison Ikkoku manga; volume 1, part 5
Air date: April 16, 1986

After another hard year of anticipation and studying, the time nears for Godai to make his third attempt to get accepted into a University. At the Ikkoku-kan, Yotsuya, Ichinose, and Akemi are doing their best to 'aid' him in this quest. They go over his schedule, and Akemi says it would be better to count the whole thing as a failure right away and save the trouble. Godai knows, however, that this will be the time.

The day of Godai's first practice exam comes, and as he is ready to leave, Kyoko asks him if he is all prepared. He say yes, showing his ID card for the test. It ends up to be the wrong one, and a comment from Kyoko sends him clambering back up to his room to get the right one. When Godai again is ready to leave, Kyoko energetically asks him to do his best. This unexpected request has Godai totally phased. He shouts out that he will do his best, first to Kyoko, then to Soichiro as he steps on his tail, then to the bicycle that nearly hits him, and the car that follows that. Worriedly, Kyoko watches him leave and wonders if Godai will be OK. This gives enough time for the rest of the tenants to sneak up and accuse Kyoko of being interested in Godai. When she denies this, they are quick to impersonate her good luck wish. This doesn't sit well with Kyoko, and she storms off denying things all of the way.

Meanwhile, Godai is working on his exam in a haze. Suddenly, he shouts out, "Yes, I'll do my best!!!" - and receives his first failure.

They days of practice exams go on, and each day the prospects look bleaker. Still, every day Kyoko wishes Godai off - abliet with less energy each time - and everyday the rest of the tenants 'celebrate' Godai's latest misfortune.

Several days later, with the final exam only one day away, Kyoko cleans the second floor and stops to wonder about Godai as she passes his room. In this restive pose, she becomes an easy target for Ichinose, who pats her on the behind. Kyoko whirls around, yelling at Godai about taking liberties, until she sees Ichinose standing there smiling. Ichinose reminds her that 'the ronin' is still out taking tests. Then she comments favorably on Kyoko's figure, saying that anyone with a figure as nice as hers ought to be married. She drags Kyoko downstairs to attempt to arrange an o-miai: an arranged or match made marriage) (Editor's note: None of the people in the Ikkoku-kan know that Kyoko is a widow yet). Ichinose has several candidates, but finally Kyoko gets through to her that she does have someone that she truly loves. Godai, who came home in time to hear this last bit, has propped himself up to eavesdrop at Kyoko's door. Ichinose thinks she knows who Kyoko is talking about. Kyoko must be in love with Godai. She warns against this, listing all of his faults. Godai despairs at all of this, but strangely enough Kyoko has stuck up for him. This causes Godai to celebrate a bit prematurely,

and as Ichinose leaves Kyoko's room, she bashes right into him. Kyoko, seeing that Godai has been listening in, feels a huge rush of guilt for not being faithful to Soichiro. Ichinose grabs Godai and gives him his piece for eavesdropping (?!) and for not being man enough to express his feelings for Kyoko.

The next morning, Godai is waiting at the door, announcing his departure rather loudly. He gets no response at first, and an angry one when Ichinose manages to stumble out of her room. When she realizes what Godai is after, she puts on her Kyoko imitation on for him, which makes him leave in a huff. Kyoko has heard all this and has chosen to stay in her room, still angry over yesterday. Moments later, though, she begins to soften and heads to the doorway. It's too late, though, Godai is long gone.

On the train to the university, Godai misses the comments from two high school students about him being a 'ronin' as he dreams of graduating from college. He's sure this will be the key to Kyoko's heart. Of course, as usual, Godai gets a little carried away with his daydreaming and in the progress almost misses his stop when he arrives. Rushing off of the train, his foot is caught in the door.

Several minutes and a band-aid later, Godai is rampaging through his test. With a look of absolute confidence, Godai turns the first portion of his tests in early and leaves for a break.

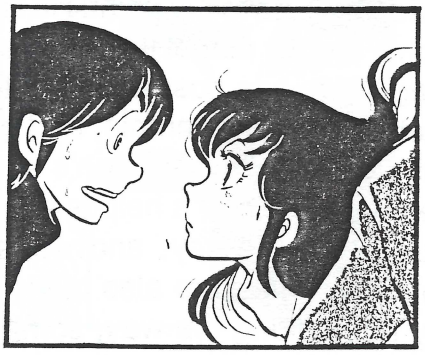
Later in the afternoon, Kyoko is taking Soichiro for a walk and wondering if Godai will still be able to do well on the tests today. Soichiro, almost acting as if he can read Kyoko's thoughts, barks at her. Kyoko, feeling guilty, starts talking to the dog as if it were her husband, saying that she is only concerned as a landlady for Godai's well being. A second, suspicion tainted bark really concerns Kyoko and she hugs Soichiro, apologizing for not being faithful. Of course this draws a bit of a crowd. . .

Kyoko dashes away, but is stopped dead in her tracks when she thinks she sees Godai at a pachinko parlor. Doing a double take, she now sees nothing, and calls herself foolish for thinking he'd be there. After all, he should still be taking his test. She continues on and misses seeing Godai, who had stooped under the window to try and get a pachinko ball off of the floor. Ichinose comes up behind Kyoko and again surprises her (she's good at that), and suggests that they go to a local bar and talk.

They arrive at Ma Maizo, a bar and restaurant, and take a table. Neither of them notice that Godai is at the counter getting a cheap meal. Godai, however, is acutely aware of their presence, and as Ichinose tries to drink a confession of love for him out of Kyoko he looks for a quick exit. He shadows a man to the bathroom, but finds the window too small to slip out of. Going back to the counter, he finds that both of the men next to him plan to leave, and once again, he tries to escape. About this time, however, Kyoko has realized that she has drank way too much and woozily heads to the bathroom to do something about it. She trips over her own feet and lands in the arms of the man next to Godai. Seeing him, Kyoko practically attacks him for not being at the test and "acting like a child". Godai explains that he got finished early and is on a break, and this seems to calm Kyoko down a bit.

Later, back at college, Kyoko asks if he minded about her not being there in the morning. He says no, but asks her if she wouldn't wish him luck now for the final portion of his testing. Full of energy again, Kyoko tells him to do his best. This pumps up Godai, who is quick to take off for the tests - without his bag. Kyoko calls after him, Godai goes back for his bag and his friend Sakamoto has a good laugh over it all. Will this be the time Godai gets in?

Synopsis by Dan Durkin



Episode 15:
Dig Here, Meow, Meow!
The Reward Comes in the Very End.

Kei and Yuri are on some well deserved vacation at a posh resort. A young gentleman by the name of Stephan has caught their attention, and seems to be doing his best to win both of them over. He seems about to say whom he likes better, when a rustle in the bushes behind them and a warning to get out of the way alert them to incoming trouble. Bounding over the bushes, and right into Stephan, is an older man in western clothes. He is quickly followed by four men in black suits, who look as if they have the intention of roughing the old man up. The four begin to attack, but find that the old man is more of a challenge that they had thought. Always sporting for a fight, Kei jumps over and offers her help. Quickly, the two take out the bad guys, but not before taking out Stephan for a second time. Finally taking the time to notice, the old man asks if someone from the WWWA might be able to help him.

A little later, Kei and Yuri are listening to a proposition. Joe (the old man), is quite aware of who the girls are ("Dirty Pair", "Lovely Angels", "Dirty Angels", "Lovely"!), and wants to strike a deal with them. After a few jokes (not appreciated), he gets to the point. He is after a treasure on a nearby planet in a temple called "La Cahunga". He has possession of the key that will get him into the temple, and guarantees great wealth at the mission's end. The reason he needs the pair's help is because a rival is out to get the key, and will stop at nothing to get it. There are also many pitfalls and booby traps along the way, some which cannot be confronted by one person alone. When Kei learns just how much money could be involved, she is quick to end their vacation, despite Yuri's misgivings. A few seconds, and they are ready to go to work. Work comes to them, however, in the form of an armed helicopter. It opens fire, forcing the trio behind what little cover they can muster. Given a chance to escape while the chopper reloads, Yuri can't manage to pull open the door, and Kei needs extra long to aim her gun. After Joe promises a better deal, Kei fires her gun and takes out the chopper. Suddenly Yuri pushes the door open, and they are happily on their way.

The Lovely Angel takes off, with Nammo flying, while Kei and Yuri are already dreaming about all of the things that they could do with their money. Suddenly, a host of nasty smells overcome them from behind. Joe is cooking, and his taste for garlic has Kei and Yuri's noses running for cover. Worse, the smells have reached the cabin and are having a big effect on Nammo. He blows a fuse and the ship is thrown off auto, forcing Kei and Yuri to land the ship on their own. They do manage to land the ship in one piece, if less than gracefully, and assign Mughi to make repairs on Nammo while they head off to La Cahunga.

The temple of La Cahunga looks part Aztec and part hi-tech, and all of it is intimidating. They find the cubby-hole of an entrance and enter, only to be surrounded by men hired by Joe's rival - Clementine. After being led out of the tunnel, Clementine forces the key away from Joe and herds him and the girls under a less than stable platform. One laser shot later, it appears all three are buried. Clementine doesn't stay long enough to see Joe and the girls surface from under the floor. Apparently there are quite a few secret passages in this temple.

The trio continues walking, with Joe giving more details on the temple as they go along. Suddenly a huge spider drops down, right on to Joe's face. This freaks everybody out, but especially Yuri, who must have a

complex about spiders, and when she sees a giant stinger materialize, she is quick to act, at the expense of Joe's face.

With repairs complete, Nammo and Mughi are off to join their partners. At the first entrance, Mughi finds it difficult to get inside, until Nammo gives him a little assistance. . .

Joe and the Pair continue on until they hear a scream which Joe identifies as Clementine's voice. They barge into the next room to see Clementine's men being chased by a giant snake/monster. It looks unavoidable, especially when the entrance they had came in is resealed, but Kei realizes that when the direct hits from her gun have no effect that something is amiss. She looks carefully, and makes her next shots at a projector. Everyone had been firing at a hologram. At least partially defeated, Clementine is asked for the return of the key. Belligerent to the last, she tosses the key far away and makes the trio run for it. Run they do, right into another booby trap. Clementine gloats over the key again, as the doors close on the pit the trio has fallen into.

In the pit, Kei and Yuri are stumped as to how to get out. Their guns are out of energy, so blasting out is out. They think they find another secret passage, but it only reveals a wall of spikes and a corpse. Things still don't look bad, until mechanisms fall into place, and water starts to pour into the chamber. Then the ceiling starts to descend. Another inspiration hits. The pair try to contact Nammo and Mughi, but all they get is static. Things begin to go black, and they all say their good-byes.

Above, Mughi is busy hunting. With Nammo's help, they locate the chamber and find the control to shut things off (a big "X"; take that Indy Jones!). All are relieved to be saved, but no one more than Joe, who hugs Nammo and ends up shorting him out again.

On the trail again, Joe and the Pair reach the end and see Clementine in a bad way, imprisoned in a wall. Joe has a good laugh at this, and shows exactly why more than one person is needed to crack this "vault". He positions himself on one large square area, and instructs Kei and Yuri to cover areas to his right and left. He inserts the key, and the floor suddenly comes to life. He tells the girls to push the squares back down. They must continue to do so until the key is all of the way in. Otherwise, they will meet the same fate as Clementine.

When all of the activity is over and the gates open, they are treated to a near empty vault and a document. Joe reads it at tells the girls that the fortune is not there, leading the girls to feel pretty stupid. The smile on the old man's face, however, belies the fact that there is more to the document he holds than meets the eye.

Back home, Kei and Yuri are watching the news when they hear of a fortune being given for a document found at the temple of La Cahunga. Of course Joe is involved; the document as an archaeological find alone was worth a fortune. Just as the girls are conjuring up evil thoughts about the old man, a flower delivery truck pulls up to their window. Seconds later, they are showered waist deep in roses, courtesy of Joe. Of course it isn't a treasure, but the girls seem to be satisfied anyway.

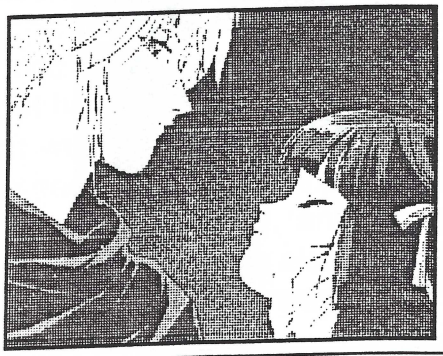
Synopsis by Dan Durkin

VAMPIRE PRINCESS MIYU

Part 3: Fragile Armor

It is snowing in Kamakura. Himiko has come there because Miyu has asked for her help. Alone, Miyu appears. Himiko agrees to help, but only if Miyu agrees to talk about her past. Surprised that that is all Himiko wants, she agrees and begins to take them somewhere, when a giant suit of armor appears in front of them. Miyu claims she can't handle this guy and disappears. Incredulous, Himiko yanks out a double bladed dagger which is quickly shattered by a blow from the armor. "I guess I can't act like somebody in a manga," she claims, and goes to another plan of attack. Scraping two finger rings together and chanting sutra, she is able to chase the armor away.

Miyu reappears and leads Himiko to a temple. Buried in the face of a wall is Raba's mask. Miyu tells Himiko that Raba is the only friend that she has. She knew nothing about the shinma before she met Raba. On the day that she met him, she had been looking at the sea. Raba appeared from the mist, saying that he had crossed the ocean to have her blood to become the chief of the shinma. When he prepared to drink her blood, however, Miyu's blood as a vampire woke up, and Raba was victimized in return. (Notice that until that point Miyu's eyes had been brown, but when she became a vampire, they turned gold.) Since Raba failed in his mission, his face and voice have been sealed in the mask that he wears to this day. After telling Himiko all of this, Miyu gives her a picture of the armor they just saw. She claims it is the only clue she has.



Himiko immediately starts the search, because she had started to feel sorry for Miyu since their last encounter. She traces the path of the armor from antique shops to a house where a husband died and his wife followed him. The house was burnt down the night before, and the police suspect arson. Overhead, unknown to Himiko, a large bat-like creature is flying, as if it is keeping her under surveillance.

That night Himiko is riding on a train when a young man approaches her. Himiko lies about her intentions, claiming she is a university student doing research on armors, when the man produces a photo of the exact same armor. He tells her he knows the exact location of the armor, and leads her to an isolated shrine. The armor appears in front of her, but just as she attempts to chant sutra again, the man covers her mouth and attempts to strangle her. He had already known who Himiko was. Just before Himiko loses consciousness, a fireball hits the man's hand. Miyu has arrived. Miyu had known that Remulus (the young man) was the one who had sealed Raba, but had been having trouble locating him. Catching on to what has befallen her, Himiko shouts, "YOU USED ME, DIDN'T YOU!" Miyu doesn't answer, she simply smiles back at the enraged medium.

The armor challenges Miyu, saying, "If you're a shinma hunter, see if you can hunt me!" Instead of doing so, Miyu produces a fireball which shows the armor it's memories as a human. He had been the husband who had died in the house Himiko had visited. He had been revived by Remulus, and given false memories of being a shinma. Confused by two conflicting memories, the armor passes out.

Miyu looks upon Remulus coldly. "In your case, I will not return you to the darkness; " she claims, "instead, I will burn you to ashes." Remulus had been a good friend of Raba, and even more than a friend. He had come to Japan to get Raba back. Remulus tries to attack

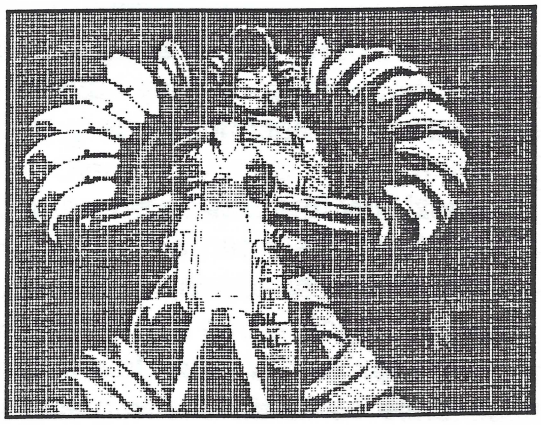
Miyu, but she easily evades his attack. In return, she shoots out fireballs that surround Remulus and engulf him. Just as his body is consumed by fire, he shouts out, "Raba! How come you were deceived by that girl?" Sealed Raba's eyes glow red again. Telepathically he replies, "Remulus, can't you see the sadness in that girl?"

With their attention diverted to the dying Remulus, Miyu and Himiko fail to notice that the armor has once again revived. It grabs Miyu and starts to crush her body. When Himiko tries to cast a spell at the armor, a very familiar black figure flies in and slashes the arms off of the armor. Free, Miyu embraces her only friend and servant, who she can open her heart to. She tries to force the armor to remember the memories he has forgotten, but the armor refuses to remember that he was once human.

Miyu stops Raba from doing any more, claiming that she wants the man to be punished by humans, not by shinma, because he is human. When the armor sees the red lump, he finally recalls what happened. Miyu explains this to Himiko. When the husband of the house had died, his wife had asked Remulus for his revival. For Remulus to perform the black magic of revival, he needed a soul and body of a living human. The wife donated her body, and the man's soul was revived, using the armor as a new body. Just as the man in the armor finishes recalling these memories, the police open up on the monster that has terrorized their town. "Stop! I'm human!", the man cries as he falls.

In the aftermath, Himiko still has questions. . .
Himiko: Why didn't you let him die as a Shinma? There are things that people want to forget!
Miyu: I can't forgive anybody who forgets their sad memories. . . because I never did.
Himiko: Miyu?
Snow begins to come down, covering the body of the tragic man.

Synopsis by Daisuke Suzuke
Edited by Dan Durkin



ダーティペア DIRTY PAIR
The Affair of Nolandia

An innocent child's face fills the screen at the outset, but it soon becomes evident that sinister attentions are about as a dark and menacing voice summons to the little girl. "Mizuni. . . Open your eyes. Mizuni, use your powers. Use your powers, Mizuni!"

A short distance away, a spaceship is preparing to land at the Watanabe Foundation's headquarters. It's sole occupant, Dr. Hakuji Kishida, seems relieved to be landing. Suddenly, the crew panics. It appears to them that the runway is moving and undulating beneath them. Struggling to make a landing on this surface, the pilot ends up crashing the ship straight into the ground; in actuality there was never anything wrong.

Kei and Yuri, aboard the Lovely Angel, examine a tape of the ill fated landing. It apparently is the seventh to happen recently, and the Watanabe Foundation, makers of the last ship, want to make sure it is the last. After rolling the tape again, Kei and Yuri try to figure out just what could have caused such a reaction, but have little luck in doing so. Nearing their destination, planet Ukbal, Yuri suggests that they return to the bridge. Kei, lazy as ever, asks Yuri to help her up. They touch, and suddenly both are mentally transported to forested area where a little girl asks who they are. Unable to handle the vision, the Pair separate. Kei wonders what just happened, and Yuri is sure, "Clairvoyance."

On the surface of Ukbal, a knock comes at the door of Connie Brighton, who had until recently been the guardian of Mizuni and is Kei and Yuri's intended client. Connie answers the door, thinking that Mizuni has returned to her, and is horrified to find a brute of a man who forces his way into her home. Despite her pleas, the man forces her to the ground and

shoots her in the head.

Later that evening, Kei and Yuri have landed on Ukbal. Kei seems to want to wait till the next day to start work and enjoy the night-life for now (note: one of her targets of interest is none other than Crusher Joe), but Yuri is adamant about getting right down to business. A pack of patrol cars soon pass them, and Yuri fears the worst. . . and gets it. After identifying the body, police officers want to know what Kei and Yuri are doing there. The Pair is just about to be brushed off until a call comes in: Kei and Yuri are to be "escorted" to the chief's office.

The chief of security for Ukbal is a rather severe woman by the name of Samara Galanda. While her officers had no knowledge of the WWWA or Kei and Yuri, Samara is quite aware of the "Dirty Pair" and their reputation, and she is quick to want to get rid of them. After berating on their work so far ("Your client is a corpse; Mizuni's whereabouts are unknown. . ."), Samara tells them that they may leave the city; Mizuni is not there. Surprised, Kei and Yuri listen as Samara explains that three hours ago a small damaged shuttle had been stolen by the little girl. Authorities believe that she was headed for the only other habitable place on the planet: The forest of Nolandia. After some less than gracious parting remarks, Kei and Yuri are on their way. After they leave, Samara mutters to herself, "Olan, the WWWA has moved. What will you do?"

Kei and Yuri board the Lovely Angel and head for Nolandia. Kei worries about how AJ Developers, the company who colonized Ukbal, is 'enlightening' the planet. Yuri uses several clues she has coming in to decide on a landing spot. Suddenly, it appears that the ship is under attack, although no enemy is sighted. They begin a slow decent that they cannot control, until it leads to a less than graceful landing.

The Pair patrol the area, and find many strange things as they move through the forest. Eventually they come across the capsule that Mizuni 'stole'; empty for the moment. Yuri isn't sure that this capsule is the way that Mizuni got there. Both of the girl's attentions are shifted when the hypersensitive Mughi notices another presence. Up from the bushes pops a Unicorn with a steely look in it's eyes. Kei nearly shoots it, but Yuri talks her down, and the Unicorn leaves.

Over the course of an evening, Kei is beseeched by nightmares, one blending right into the next. At first she is swallowed by an undefinable brown substance. She 'wakes' from this to discover that Yuri had a nightmare also. A patrol later has both herself and Yuri attacked by insects and a similar substance as they discover the ravaged flora and fauna of Nolandia. Again, Kei 'wakes' and finds herself in a hospital where she is told that she has been asleep for three days since their rescue. Kei doesn't accept this, and 'wakes' again to find Yuri by her side claiming she had a bad dream as well. While all this is going on, Ukbal Security Forces have stormed the forest in search of Mizuni and are attacked by all of the forest's creatures. Nobody lives. Kei finally snaps out of her nightmarish cycle in a setting similar to the patrol she had dreamed about earlier. No sure if what she sees is real, Kei goes into hysterics.

Later, back at the Lovely Angel, Yuri and a much calmer Kei discuss what they have learned so far. Yuri recalls the words of the pilot of the doomed space ship. He had claimed the runway had been moving when it hadn't been. He had been fed an illusion. Now with Kei's dreams, Yuri wonders if Mizuni had been responsible for the attack. In studying the plants also, Yuri had discovered that most of these should not exist in nature, and that some of the planes that went down may have been transporting them. A second mystery is unveiled.

The next day, the Pair finally sees the results of the battle between Samara's men and the forest creatures. During their investigation, they once again come across the Unicorn they had seen earlier. They follow it at a discreet distance as it hobbles into a small lake. As it begins to pass away, Mizuni briefly

appears to comfort it in it's last moments. Positive that what they saw was not an illusion, Yuri thinks it's time for a change in strategy. As long as they search for her, she claims, Mizuni will not show herself. Therefore, it's time to call off the search and have a little fun. Confused, Kei agrees.

And fun is exactly what they have. They start off with water skiing, which becomes even more fun when Mizuni starts feeding them illusions. Later they play tag, make dolls for Mizuni (including a mini-Mughi that is a scream), chase after men (well, Kei only. Yuri knows they are illusions), and eat till they are full. Shortly after saving a little bird, Mizuni finally, timidly, shows herself. Kei and Yuri asks why she came here, and Mizuni explains that all of her friends brought her here. The Pair assure Mizuni she will be safe and ask her if she will come with her. Mizuni screams no an begins to jam Kei and Yuri's minds with visions of some of the tortures she has been put through.

All of this comes to an abrupt halt as Mizuni is knocked out by an energy blast. Samara rushes in with false concern for the Pair's safety as Yuljes, bodyguard to AJ Developers president (Mr. Olan), tells Kei and Yuri that Mizuni had been responsible for killing Connie Brighton, all of the Security forces, and if they had not been careful Mizuni would have killed them as well. Kei can't believe a word, and Yuri is suspicious as well, but she lets Samara and Yuljes have their way for now, and it appears as if Kei and Yuri have left the planet. Samara, strangely enough, seems disappointed by this.

At dinner that night, Samara seems to be having serious misgivings about being a part of Olan's cover-up in this matter. Olan assures her that all is well, but issues a mild warning. You are involved in this now, and will be in the future. He invites her to his house for the evening.

Several days later, Yuljes is reporting the sighting of a craft off of the designated flight path just as the Pair come crashing through the window. With Mughi's help, they have managed to put together the pieces and have come back to get Mr. Olan. It ends up that Olan is responsible for the crashes of the seven aircraft with the use of Mizuni's powers. Worse, however, is the fact the AJ Developers "Uranium Mine" was actually a laboratory to revive genetically engineered espers left by an alien race some 200,000 years earlier. Discovered but not threatened, Olan explains his motives to a less than receptive audience. It buys enough time for Samara discover the Pair's presence and give Olan an escape route. During Olan's escape, Samara gets pushed aside like extra baggage and realizes how much of a dupe she has been played for. With Yuri off chasing Olan, Samara aides Kei in taking care of Yuljes, or so they think.

A wild two sided chase is on as Kei and Samara head to Olan's labs to free Mizuni, while Yuri relentlessly pursues Olan, first in a taxi, then on a motorcycle, then on powered roller skates, a bicycle, and eventually on foot. Kei and Samara, with relatively little trouble, get to Mizuni and force the scientists to wake her within the next hour. Doing all she could have done, Kei heads to the spaceport to help out Yuri.

Snags are hit for both girls as Kei discover that she still must deal with Yuljes. Gunfire reveals him to be a cyborg. Yuri, on the other hand, must face some twenty of Olan's men as they cover his escape into a subway tunnel. "Interruptions," mutters Yuri, and she lets loose her Bloody Card. Seconds later she hops over the numerous bodies and continues the hunt. Yuri just misses Olan as his subway car pulls out, so calling up extra reserve, she continues the chase on foot, right through the tunnel.

Kei has figured how to at least lose Yuljes, if not actually kill him. She separates his car from the rest of the train and bids him farewell. When Yuljes continues to chase her by running on the tracks, a small, capsuled explosive seems to have taken care of him for good.

At the spaceport, Kei manages to find and hold Olan for a little bit. However, the old line, "look behind you", actually applies this time, and once again Kei is forced to deal with an even more enraged Yuljes. By this time, Yuri has caught up, and she continues to tail Olan as he escapes again. Olan ducks into a boarding tunnel and takes the first shuttle he can get his hands on. Yuri follows, but misses the shuttle. She in turn grabs a luggage hovercraft and blocks the runway. Olan thinks he has won, but Yuri, with a lone shot, hits the shuttle in a vulnerable spot and causes it to explode. Kei, in a last ditch effort, finally takes out Yuljes by blowing out a chandelier (and a large chunk of the ceiling) on top of him.

Neither, however, are prepared for the shock when Mizuni revives. Angry for being betrayed, she sets to destroying all of the populated peninsula as a peaceful Samara watches on. Kei and Yuri barely escape as all of colonized Ukbal is ripped asunder from their feet. While Kei and Yuri agree that the disaster wasn't their fault, they also despair that they didn't save Mizuni either. That off of their minds, the Pair get back to normal, arguing about who is going to write the case report to the chief while Mughi yawns.

Synopsis by Dan Durkin

The Wings Of Honneamise

A boy named Shirotzugh Lhadatto runs across a snowy field, down to the seashore, to watch, wide-eyed, the take-off of a jet from an aircraft carrier. We hear his voice:

" I don't know if it's good or bad, but I was born into a very ordinary country family - like so many people who never have any control. And it was important, although I didn't understand this - that being middle class, I never knew the unhappiness of nobility, or the hardships of the poor - and really, I don't want to know. When I was a child, I had a dream to be a Navy pilot. I would join the Navy, just to fly a jet. . . far away. . .way up high. I thought there was nothing finer than to soar into the sky. But, two months before, when I graduated from high school, my report card showed me it would be impossible. So, I joined the Space Force."

After the credits, we are brought back to Shirotzugh, now twenty-one and a member of the "Royal Space Force" of the kingdom of Honneamano. He makes his weary way out from an afternoon nap, late for the funeral of a friend. Khaidenn, the General who founded and commands the Force - whose eleven members are now all present - berates Shiro for his lack of respect. Shiro's friends, however, are of the opinion that the General should hold himself responsible for the death of their friend, killed in a spacesuit test, part of the General's ongoing quest to build a "manned artificial satellite".

Later, on the roof of the Space Force headquarters building, Shiro and his best friend, Matti, avoid combat drill while they discuss their prospects. Matti feels they're making a reasonably good living, but all this job is doing for Shiro is filling his belly, and he claims that he wants no future there. Just then, the trainer catches the two of them loafing and assigns them penalty exercises, contemptuously flipping down coins to them as "overtime pay".

That evening, Shiro and his friends toast in a bar the memory of their friend, who died, "for the sake of a spaceship." One of their group thinks that manned space flight is something for the far future. "Can our army hold out till then?" asks Matti. Shiro hopes it can hold together until he can find another job. After leaving the bar, the Royal Space Force cruises to the red-light district, where an exhausted Shiro is soon left alone amidst the flashy displays. His attention is captured by an incongruous sight: a young girl preaching and handing out tracts - "God is grieving. People who live impurely shall surely go to Hell. People who know the path of righteousness but do not follow it. . .people who commit crimes and lie, and people who are not ashamed of that. These are all evils." Shiro takes a tract from her and walks away, looking back. . . "It has been promised that, in time, people will be lifted from the forge of God. The day of Judgment is drawing near. If we are not prepared for that day. . ."

Shiro awakens the next morning, discovering that he had passed out on the wreathed bed of his dead friend. It's a holiday, and he decides to go to the address printed on the tract and attend one of the girl's meetings. At the place, miles from the city, he meets her again (explaining the purpose of his visit after she slams the door the first time). Her name is Leiquinni Nondelaiko, and she lives alone with a silent, sullen little girl named Manna. After tea, she and Shiro discuss the "hatefull times" they live in. Shiro explains that the death of his friend is weighing on his mind. This leads to discussing his job - Leiquinni has never heard of the Royal Space force. . .
"Are you a soldier?", she asks.

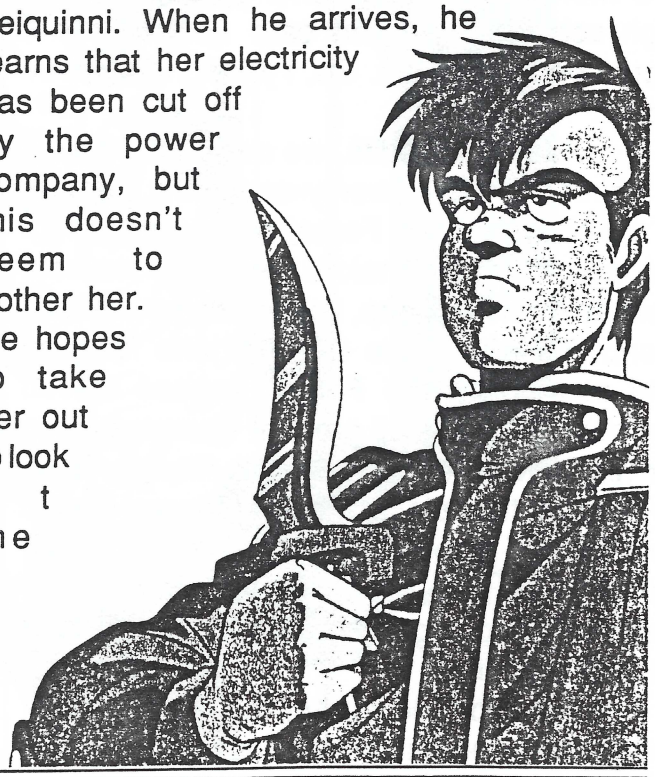
"No. We're just a group who are going into space."
"But that's wonderful!"
"It is?"
Shiro's surprize is genuine as Leiquinni speaks of the joy of "leaving the troubles of this world" and traveling to places only dreamed of, but her enthusiasm and presence soon have him on his feet, proclaiming his own sense of mission. Leiquinni smiles.

The next day, Shiro's friends are put off by his new found vigor. Soon afterward, Shiro is the only one paying attention as the General addresses them, reviewing the history of the Force: he founded it twenty years ago after reading a book that asserted that space travel was impossible. "It is hard to list all the progress we have made in two decades. . ." His speech is intercut by cynical comments of members of the Force - the truth is, we learn, that they've hardly made any progress at all - they can barely put their primitive satellites up and failed five times in a row in launching the last one. Now, Parliament is on the verge of abolishing the Force entirely. "However! However, gentlemen!" interjects the General, "Can't we show them that we have, just within our reach, the dream of the human race setting sail into the great universe?" He has devised a plan to vindicate their Force by putting a man into space. He asks for volunteers. . .and only Shiro stands up. The General is perhaps most surprised of all. His friends try to talk him out of it, fearing his certain death, but to no avail.

Thus begins Shiro's training, as he is put through arduous and at times makeshift regimen designed to simulate the conditions of space travel. The General has grudging words of praise for Shiro, and intends to take this progress and make a trip to the capital to request money for the project. He sends Shiro off to a nearby Air Force base, whose pilots are none to happy about taking him up for acceleration training. Shiro forgets their scorn once up in the air - he's reached his boyhood dream of flying through the sky. On the ground, though, it's a different matter as the pilots mercilessly goad the Royal Space Force into a fight. The fray is cut short, however, when a pilot makes the mistake of hauling up on a queasy Shiro.

The next morning, a bandaged Matti isn't talking as one of their technicians, Dhalligann, tells him that picking fights with other services isn't going to do their cause any good. He warns them not to laugh as he introduces them to the Space Force's "secret factory". Matti, however, is overwhelmed by the massive rocket under construction there (He grabs Shiro: "Great, it's settled! We'll launch you in this. You'll die, but you'll die with a BANG!"). It turns out that this is all the work of the Space Travel Society, a group of mostly elderly scientists and engineers led by the eccentric Dr. Gnnom, who work in association with the Space Force. Shiro is introduced to the technical side of the project and the theoretical aspects of space flight. He spends more time with the Doctor, who names his rocket engines. Shiro thinks it's strange to treat machines so personally, but the Doctor thinks machines are intimately tied to people: "Manufacturing equalized people. It widened the distribution of property."

Weeks after volunteering, Shiro finally has an evening free, and rides out to visit Leiquinni. When he arrives, he learns that her electricity has been cut off by the power company, but this doesn't seem to bother her. He hopes to take her out to look at the



were prone to "fret about trifles". The engine, though, blows up on its test stand. Shiro escapes with minor injuries, but the Doctor is hospitalized. Later, as Shiro helps reprogram their computer - with a screwdriver - Nekkerlautoh suggests that the explosion was sabotage, the work of anti-government radicals. As before, this is news to Shiro - he wasn't really aware of any unrest going on. Their conversation is interrupted when a friend bursts in to announce that Dr. Gnnom is dead.

Shiro stands with the Force in an honor guard as the doctor is cremated. At the funeral scene, nothing is said loud enough to be heard, and Shiro only looks at the Doctor's family.

Time has passed since the funeral, and the media has picked up coverage of the manned space project. We see in a newsreel Shiro meeting Honneamano's king, and the members of the House of Lords who are backers of the Space Force. Next we see the Space Force Headquarters in the rain, surrounded by an anti-war rally of the opposition party. Shiro, working on drafting blueprints, surprizes his friends by agreeing somewhat with the protestors - the government is presenting the rocket as a "space battleship" - the crowds are shouting that they should build bridges rather than rockets. Dommrottho replies that bridges are used in war also.

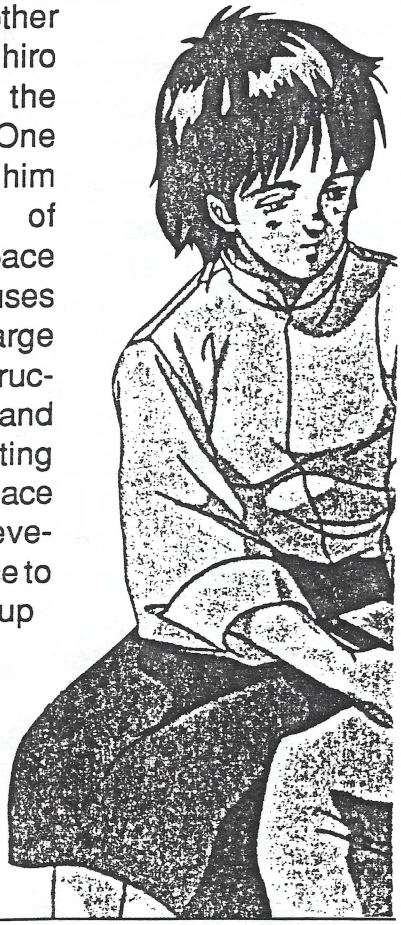
At the factory, Matti's lunch break is cut short when he reads in the newspaper that a decision has been made to move the launch site hundreds of miles to the southwest. In fact, the move will put the site at the very edge of Honneamano's border with a heavily garrisoned satellite state of it's greatest international rival. One of the scientists notes that they'll have an easier launch there, being closer to the equator, but Matti is incredulous: "In the most nervous spot in the world, we're setting off the world's biggest firecracker!" It turns out, however, that the order to move came directly from the Ministry of Defense. . .

Late that night, at the Ministry, the General meets in secret with his superiors, the ones who had originally backed his plans. He is shocked to learn that they have no real interest in the success of the program, but instead plan to wrap up the Royal Space Force by using their rocket as bait to provoke a border clash, one which Honneamano will rebuke with impunity after the enemy seizes the ship. "It's all right," one of the nobles tells him mockingly, " they'll come to get what they paid for."

Knowing none of this, Shiro continues to practice in the simulator. When alone, he reads Leiquinni's bible:

"My son, you will have to leave the bazaar soon. Here, all virtue is covered with blood. God will not keep silent. This unholy city was created with fire and it will perish with fire. You must distinguish the difference between good and evil. My son, you must prepare."
The brighter the lights of publicity shine in Shiro's face, the more unclear he is about society and himself.

On the morning of the General's return from the capital, he has no comment for the press, while yet another photo session of Shiro is being held at the Space Force HQ. One reporter queries him about his sense of "mission" as a "space hero". Another accuses the company in charge of the rocket construction of corruption and suggests that cutting the budget of the Space Force "would give everybody a warm place to live". Shiro gets up and walks out, throwing the money from his pockets before the homeless people camped outside.



The scene cuts to a news broadcast on the other side of the world, in the Republic, the international rival of Honneamano. The president of the Republic makes a protest through diplomatic channels against the security threat posed by Honneamano's space program. The Republic is in certain ways ahead of the technology of their rivals, but they had never developed long range rockets. In private, the President debates with an advisor whether or not they should seize the rocket. The advisor tells him that the Republic's agents are going to buy time to get their forces ready for the plan with an assassination. . .

In the red-light district, Leiquinni continues to preach: "All are guilty. God said this, looking at the world. Our sins will destroy the world. We. . ." She is startled when Shiro comes up to her, still in his dress uniform, and helps her to pass out tracts. The next morning, he awakens in the church where Leiquinni and Manna now live. He finds himself alone with the little girl, who will still not talk with him. Outside, Shiro looks up to see storm clouds shadowing the sacred stone monolith with the faceless image of God carved into it, to which the church is a shrine.

Leiquinni returns in the rain and thunder. Shiro guides her in, but is startled to find her secretly hoarding money in her shoe. That night, he simply turns away when she offers him a meal. She reads from the bible to Manna:

"You cannot live on without your daily bread. Your truths become lies when they leave your mouth. Your good intentions are made evil when they reach your hand. In you, there is good, but in God there is limitless good. What can any of you do, outside of prayer? To pray is everything. . ."

Feeling led by hypocrisy, and pulled by desire, Shiro walks silently to Leiquinni's dressing stand when Manna is asleep, throws Leiquinni to the ground, and tries to force himself on her. He looks into her eyes, stops himself, and in that moment she knocks him out with a candelabra. Manna awakens briefly, but goes back to sleep, being used to seeing this between adults.

The next morning, Shiro tries to apologize, but Leiquinni wants him to forgive her for "assaulting" him. "I know you will forgive me," she says, "but I cannot forgive myself. I am really very sorry." She runs off to catch the train to the city, leaving Shiro with only a painful sigh.

Three days after he walked out of the photo session, Shiro returns to town in time to see two of his friends off by ship to an observatory where they will track the flight. Later, Shiro and Matti walk together in the bazaar, as Matti tells him of the work underway on the new launch site. Shiro tells him that he hasn't figured out he's a hero or a villain - what's his role, anyway? Matti thinks that if there is a Truth, it has to contain everyone, even seemingly useless human beings. Just then, a silenced pistol shot misses Shiro's head by an inch, and the pair find themselves running for their lives amidst the afternoon shopping crowd. Shiro and Matti split up, but the disguised assassin relentlessly pursues Shiro to a train station, where he is forced to confront and kill the Republic's agent.

Not long after, a bandaged Shiro is standing alone in the Space Force HQ before a large bas-relief depicting an ancient battle, when he is joined by the General, who believes that civilization did not create war, but that civilization was created by war. "For a hundred thousand years," he says, "the human race has been trying to escape the hell it has created for itself." He tells Shiro that he wanted

to be a historian when he was young. Then came yet another war, and he went off to protect his friends and country. However, he knew without an awareness of right and wrong, history would only repeat itself, and as a soldier, he was ashamed that he knew, and doubt what he was doing. Without escape from the human condition, all that is left for a person is to make his own decisions carefully, following his heart and duty. "And with that," says the General, regarding the history on the wall, "who know's what we might see up there one day?" Shiro, regarding the wooden angel, says, "A woman's ass." The General replies, "Then you're the knothole."

Shiro takes the trolley out to say goodbye to Manna. He knows her sister is at work. He tells her he will be going far away for a little while, and that he wont be able to see her for a while. He asks Manna if there is anything he can bring back for her, and Manna says, "A Star!" "Sorry," replies Shiro, "but I'm not going quite that far. Well, I'm stumped. What else is there out there. . ." They both smile together, and Shiro leaves. As he gets on the trolley, Leiquinni is just getting off. He tells her that he is going, as she tells him to come back soon. She watches him leave and he watches her, the answer between them still unknown.

At the Air Force base, things have changed, as the helicopter pilot flying Shiro out to the launch site asks for his autograph. Shiro looks out on the city far below, and the ever turning searchlight over the red-light district as the beam circles and finds nothing but darkness.

In the Republic, the President receives a report that their force is ready on Honneamano's border. On the seas off of the border area, a Royal Navy ship intercepts news of the enemy troop movements. The captain of the ship, however, wonders if he should even bother passing the report back to the Ministry of Defense, since he has already been informed that they will receive no reinforcements against the expected attack. Meanwhile, Matti has picked up Shiro from the airfield and is driving him to the launch site. Shiro's practice of the speech he is to deliver in orbit is cut short when he spots tanks in the surrounding woods. Matti tells him that they are only fakes, though, being erected by the National Guard. Upon seeing the launch tower, Shiro dubs it "the biggest fake of all". The sight of the massive rocket, however, does fill him with awe, and not less than a little fear. The next few days see the final assembly of the rocket stages, and at last everything is ready.

Early that morning, the General receives a call from one of his men at the observatory: the government agents there have made a public announcement of the exact time of the launch. Khaidenn goes to the mission control room and informs the crew that he's going to move the launch up by four hours by trimming the countdown safety procedures. There are strenuous objections from the training chief, but Shiro says he will go along with it.

On the other side of the border, the Republic's jet fighters receive their briefing: run air cover for the ground troops who will capture the launch site.

The countdown begins. As Shiro suits up and is helped into the capsule, the planes draw nearer. In the midst of the pre-launch checks, an officer of the National Guard enters the control room and tells the General that the launch site must be evacuated: the Republic's troops have crossed the border. The launch site crew has a very short time before they will be overrun. Shiro, on top of the rocket, is told the launch will be suspended.

"Do you think you can sneak away?", he retorts, "They won't attack the rocket, They want it!" The General is afraid, though, that if they launch the rocket will be shot down. He sees no way out, tells them that it is not worth it, and tells them all that they will withdraw. Shiro screams from the capsule, and his call is carried to all who are working there. "It is worth it to me, it is worth for those that already have died, it is beautiful, and history must say we did it." He says he will show them the way, and asks for all departments to call in. In response, the launch crew starts to switch back on their control systems. Matti, on the periscope, tells the General that the launch stand is clear. "Shall we do it?" he asks. The General gives the order: "Resume countdown."

The launch stand is pulled away, and the countdown runs as the sky and earth around the launch site crack and flare with people dying. But at zero, all of the fast little fires stop when the rocket engines ignite, brighter than anyone has seen before, and all participants in the war are silent and stare fixed, as if the only true element in the world was this rising flame. The first stage falls away over the curvature of the earth, and then the second stage, glowing and sparkling in the blue-black air. Finally, the word comes from the observatory that the third stage motor has put the capsule into orbit - they have succeeded. Matti shakes the General out of his trance and the crew falls upon each other in joy.

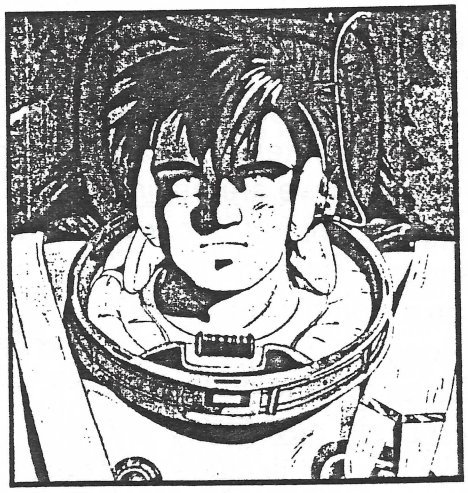
Outside, there are men fallen; in weariness and for much longer. In the Republic, the President casts his eyes up, sweating. However, Shiro is away from all this for a little while. He is at a point in history - at this moment alone, in orbit; he is the intercessor between the human race and infinity.

First he looks down: "City lights. . .where are they?" He turns the radio dial and hears many voices. "They all look like earthbound stars. . .can anyone hear me? This is the first astronaut . .A moment ago, we stepped foot into a new world. Once, like the seas and the sky, it belonged only to God. Now, this mysterious divine space. . .will become a familiar and unremarkable territory to us. We've brought war and evil into the seas and the air, and yet we will ask for on more world. Will there be any limit to how far we can go? Can you hear me? If you can, please give thanks for this, our first step out of the cradle. God, forgive us and show us mercy. Don't let our sinful history end in darkness. Even in times of despair, let us have our hopes and dreams. . . let us see one shining star. . ."

Dawn breaks over the edge of the world, and the light enters Shiro's eyes. The light dissolves into water, and we see scenes from his childhood. This dissolves into a history of Shiro's world, from the first spark of life until his moment above the world in his capsule.

Below, Leiquinni is still asking passers-by to listen to the teachings of God. A snowflake drifts down onto her paper gospel, and she looks up. The snow and the black floor make it look like the earth is transparent, not the stars. She is the only one looking up for now, but there is no escaping the fact that the perspective has been widened, past her, past the ship, past the earth, and on into the Universe.

Synopsis by Carl G. Horn
edited by Dan Durkin



Reality is for those people who can't handle Anime...

Hello From ?

Postcards from the Edge...

Dan Durkin, Editor (ダンヨル　デリカン)　　1991年 5月 13日

If Life is a constant stream of conciousness, then Oakley, KS must be a drought stricken riverbed. . .

Greetings!

Just about a year ago, I recieved a package that has changed my life. In it was a tape from my new found trading contact, Alec Orrock. After having enjoyed the tape (Riding Bean, Rhea Gall Force and Dream Hunter Rem, I think), I noticed a few extra goodies in the package as well. One was the first issue of FSTS, and the other was a letter from Alec asking what I thought of it.

Never did I think that my innocent little comments would lead to what you read today. Over the last year my efforts for the magazine have made me much more knowledgeable: about using the Macintosh and PageMaker, about the Japanese language and culture, about semi-professional publishing, and on just how far all of this can go.

In just a year, FSTS has more than doubled it's subscriptions, been given a rating of excellence in *Protoculture Addicts*, had articles reprinted in half a dozen other 'zines, and had staff asked to speak about fan publications at a major convention (a real step because Alec & I attended last year's panel at about the time that issue 3 was going to press.) Not bad for a debut.

In our second year, we hope to do even more to keep you entertained and informed. Starting this month we are beginning a translated Manga straight out of current issues of Shonen Sunday. Next month, . . .*say what?* will return on a monthly basis. We are still open to submissions for *Get Animated!*, and either Alec or I will be expanding the News & Notes section to include new video and audio releases, news from other clubs, and possibly a classified ad section. Enjoy and hold on: it only gets better from here.

Now that all the patting on the back is over with, it's time to update you on what is going on near the Front Range.

DAI had it's April meeting, which included a "First Episode Frenzy", the idea, to replace worn out and tired programming. Added to their schedule were City Hunter, Borgman, Secret of Blue Waters, and Dirty Pair; all worthy programs. The highlight of the after meeting party (or as Roger Morse refers to it: the Day's Inn Anime meeting) was the showing of the BubbleGum Crisis 8: Scoop Chase Laser Disc, which I purchased recently. Don't feel deprived, though, because BGC 8 will be shown (possibly subtitled) at the June Summer Side meeting.

Speaking of BGC 8, I think it is one of the better of the series. Why? Because like Nos. 4 and 7 (and to a lesser extent, 3) the main focus of the story is on character, specifically Nene, and not on a good/evil battle between Genom and the Knight Sabres. The look has changed as well, and the change in color schemes was a sight for sore (or light deprived) eyes. Next it's time to look for Bubble Gum Crush. It will hit Japanese shelves on Memorial Day weekend.

Congrats go out to Northern Colorado Anime, who celebrates their third anniversary this month. Also, thanks goes out to George Robbert for the Nausciaa illustration printed somewhere in this issue. It always helps to keep a sense of humor about my present condition. Their newsletter, Images, has changed it's format to 8 1/2" x 11" from seeing issues of FSTS. Now if we could only get the Kanji printing capabilities that they have. . . kuso!

Next month look for all of the promised goodies, as well as a review and pictures from Project A-Kon 2.

Ja, ne. . .dD

GET ANIMATED!!

An Anime Open Forum

This Month:
Two New Orange Road OAV's:
Message in Rouge/Unexpected Situation
by Dan Durkin

In the ongoing effort to bring you the newest information on anime that we can, we have simply outdone ourselves this time: a review on videos you can't even buy in Japan yet! However, they can be rented, and thanks to Hitoshi Doi (anime master of Internet) and a whole slew of production stills, I think you'll get a good idea of what to expect from the Orange crew this summer.

Both videos are done by Studio Pierrot, which has been responsible for all of the Orange Road OAV's so far. They will be released simaultainously on laser disc on July 1st, and will cost 4,800 yen each, which means when these lasers do arrive in the US (probably in October or November) you will probably have to pay about $48 each for them. Both laser discs are in CAV format.

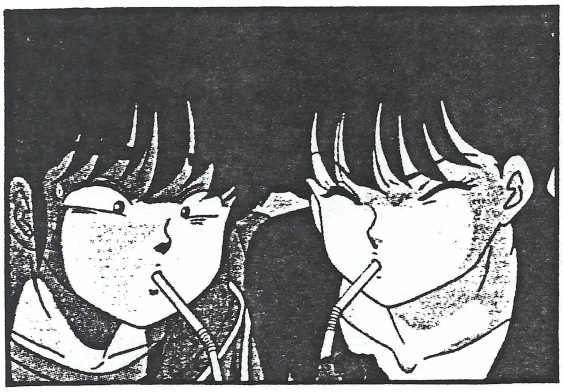
As has been the case with all of the Orange Road OAV's, both are based on stories which originally appeared in manga form. Although obviously not available for viewing yet, these syopses and the stills I have seen for the videos have lead me to believe that they are the best yet to come out and I eagerly await their release on these shores, so that I can buy them.

What follows are brief synopses for both, as more detailed synopses will be made when the videos are available.

Enjoy!

Unexpected Situation

Akane is back, and ready to cause a stir as she asks Kyosuke to pose as her boyfriend in order to cover up a lie she had made to her friends about having one. Kyosuke agrees



and goes on a date with his cousin, and her friends tag along as well.

At a pool, Akane's friends start pressing for proof that the two are a couple, not believing the hugging act that Akane puts on. They challange the two to drink juice together out of the same glass (known in Japan as the "Indirect Kiss", and cosidered a sign of closeness).

Hikaru arrives just as they Akane and Kyosuke are about to meet the challange, and Akane, as Kyosuke, deals with her quite curtly. Akane returns to her friends, drinks with Kyosuke, and still fails to convince her friends. She tells them then that she will give them what they want to see and invites them all to her house.

A despondent Hikaru goes to the Abacab and talks with Madoka. Madoka assumes that Kyosuke had a good reason for what he did, and tells Hikaru she will look into it after work.

At Akane's house, everyone is drinking, but none more than Akane, who then declares to her friends that she and Kyosuke will sleep together. She leads him into her bedroom, and her friends listen in.

Just then, Madoka, Kurumi and Manami arrive at Akane's house to find out what is up with Kyosuke. They join Akane's friends in listening as Akane can be heard moaning out Kyosuke's name. Madoka can't tolerate this and bangs on the door which comes open to show. . . Kyosuke sitting by Akane's bedside as the passed out Akane talks in her sleep.

The next day, Akane finds out, much to her chagrin, that her friends didn't have boy-

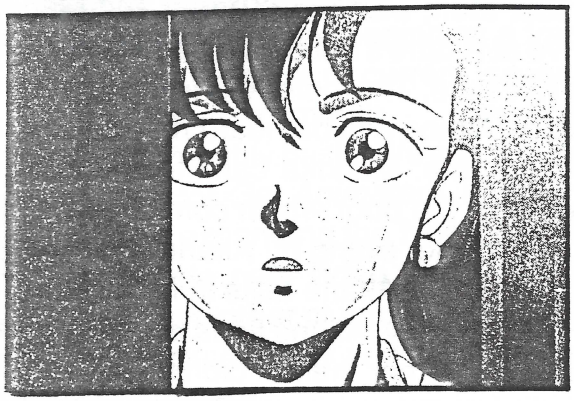
friends either, and make a pact never to have one as well. Hikaru is ready to forgive Kyosuke for yesterday's remarks, if he will just drink this juice with her. . .

The Message in Rouge

Madoka's father, a very famous concert violinist, is back in Japan for a concert, the entire gang attends. After the show, Madoka goes backstage to give him a bouquet of flowers and sees something she shouldn't: her father kissing a strange lady. Problems are compounded further when Madoka learns from her sister that their father will be staying at a hotel, not at home.

The next day, Kyosuke is left alone as the rest of his family goes on a trip. Eating by himself, Kyosuke imagines what it would be like to be married to Madoka (shades of Yusaku Godai here!). Komatsu and Hatta drop by and haul him off to have 'fun'.

Meanwhile, Madoka has left home, apparently for good. Leaving a message in lipstick on the mirror,she takes off for Kyosuke's house. She finds nobody home, and after a while goes to the nearby park and



counts the steps leading to the appartments. This time she gets 100.

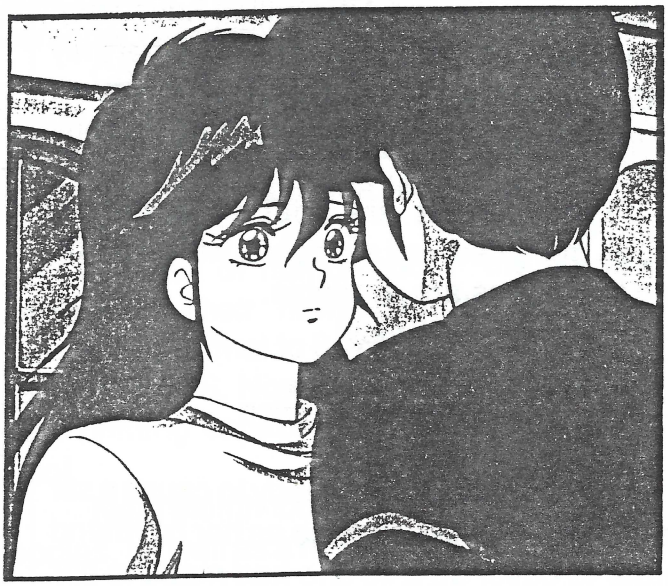
Master and Hikaru get word that Madoka has run away from home, and call around to see if she can be found.

When Kyosuke finally returns home, Madoka was still waiting for him. When asked about her bags, she tells him that she intends to sleep over. Seeing the surprize in his face, Madoka passes the comment off as a joke, but does offer to make dinner for him.

Later, while they eat, Kyosuke asks Madoka what is wrong. Madoka says nothing, but asks if she may stay the night. Kyosuke says it is OK and shows her to his sister's room.

Kyosuke tries vainly to sleep in his room, but can't. Madoka comes over, saying that she can't sleep either, and that she is lonely. She pulls out some brandy and offers some to him. They drink. Kyosuke again asks what is wrong, but still Madoka doesn't open up. When Kyosuke returns from getting some ice, he finds Madoka asleep in his bed with tears in her eyes. Then he gets a call from Hikaru and learns about Madoka's running away.

The next day, Kyosuke talks to Madoka and convinces her to return home, much to everyone's relief.



Project A-Kon 2

A Preview

Ah, summer, when a young fan's fancy turn to. . .conventions! 1991 proves to be a doubly blessed summer, what with the world-wide Animecon on the Left coast in the fall, and the quickly arriving Project A-Kon 2 held Memorial Day weekend in Dallas.

First, here's the generic information. The con will take place on Saturday, May 25th and Sunday, May 26th, 1991 at the Raddison Suites Hotel (2330 W. Northwest Hwy.) in Dallas. Hotel rates are $49 for a single or double, and poolside suites are $65 a night. Reservations are encouraged and can be made by calling 1-800-333-3333. **You Must** mention A-Kon in order to get these rates. A two day pass for the convention costs $13, while tickets for Saturday only are $8 and Sunday only are $7. There is also a banquet this year, and tickets may be purchased for this also; they cost $20. The convention is sponsored by three Dallas area anime groups; Neo-Dallas, the WWWA, and the grand-daddy of them all, the Earth Defense Command (EDC).

Guests

Improving on last year's lineup, the con will be presenting many of the most important people in the animation scene on this side of the Pacific. Confirmed guests include: **Toren Smith** (president of Studio Proteus, and responsible for the imported versions of *Outlanders*, *Appleseed*, *Nausciaa*, as well as author of Eclipse's *Dirty Pair* mini-series), **Adam Warren** (artist on Eclipse's *Dirty Pair*), **Ben Dunn** (creator of *Ninja High School*), **Robert Gibson** (author for Eternity's *Captain Harlock* adaptation), **Tim Eldred** (current inker and future artist on *Harlock*), **John & Jason Waltrip** (artists on Eternity's *Robotech: The Sentinels* adaptation and creators of *Metal Bikini*), **Tomoko Saito** (aka Asuka Rei, artist for A.R.I.E.L., which appears in Japan's monthly *Cybercomics*),**Mike and Tracy Kazaleh** (key animators on Warner Bros. *Tiny Toons*), **Louis Scarborough, Jr.** (animator on *Mighty Mouse, Rock 'N Rule, TMNT,* and *Tiny Toons*), **John Field** (animation historian), and **Jerry Beck** (from Streamlie Pictures; responsible for brining *Laputa* and *Akira* to the US).

Fan related guests include **"Kei" and "Yuri" Forrester** (fan guests of honor and the only two I've seen yet to do justice to the Dirty Pair's costumes), **B.D. Banzai & Pinesalad Productions** (producers of the classic fan parody *Dirty Pair Does Dishes*, and others), **Trish LeDoux** (editor of *Animag*), and **Corn-pone Flicks** (producers of *Star Dipwads*).

Dealer's Room

No convention would be complete if it didn't make you want to spend *all* of your money, and A-Kon has improved on this point quite impressively.

Included in the 38 dealers that have confirmed to be a part of the room are: Kimono My House (mostly anime related and idol goods), General Products (manga video, audio, etc.), Video Rarities, and Imagimation. Many of these dealers will be bringing anime related goods never available to this part of the country.

The dealer's room will be open from aprox. 9:30 am to 8 pm on Saturday, and from10 am to 6 pm on Sunday.

Art Show & Modeling Contest

Once again this year an art show will be given, and artists will have the ability to sell their works as well. A new twist this year, however, is the awarding of prizes for "Best in Show", "People's Choice", and other categories. In addition, this year there will be no photos allowed in the Art show.

In addition to the art show, there will also be a modeling contest. Registration will be from 9 am to 2 pm on Saturday, and Judging will take place at 6 pm Saturday. Judging will be done by members of the International Plastic Modelers Society. Awards will be given for Japanese Media Figures, Japanese Media Vehichles, General Science Fiction, Other figures, and Best of Show.

Judging criteria for both of these contests may be obtained from A-Kon staff.

Gaming

A suite is being provided for gamers and will be open all day and all night throughout the entire length of the convention. Games allready organized include Battletech, Japanimayhem, Teenagers from Outer Space, and Toon, although more may be arranged for by the time you read this. Anyone interested in GM'ing a game of your own should contact con staff.

Video

No convention would be complete without at least a few video rooms, and A-Kon is doing their all to bring some unique selections to the video rooms this year. The emphasis will be on new items and subtitled works, and both are delivered in large amounts.

While the schedule will probably be rewritten up till the program guides go to press, some items have been decided upon, and some more are scheduled, at least tenatively.

You can definitely look for these videos: Patlabor the Movie, Dragon's Heaven, Vampire Princess Miyu vols. 1 & 3, Midnight Eye Goku, and Dirty Pair TV eps. 3, 5, and 8, and BubbleGum Crisis 8; ALL SUBTITLED. In addition, there will be: Iczer 3 vols. 1-6, Lodos Wars vols. 1-6, Capricorn (story by Jojhi Manabe), and the Ranma 1/2 OAV.

Scheduled tenatively are the following: Dirty Pair 005 Conspiracy (subtitled), Call Me Tonight (subtitled), Pinesalad Productions: Dirty Pair 005 parody, and the Gundam F-91 movie.

In addition to Japanese animation, there will be a room devoted to American animation which will include several *Tiny Toons* premieres, including the mythical Tiny Toons blooper reel. A complete guide to viewing will be available in the program guide.

etc.

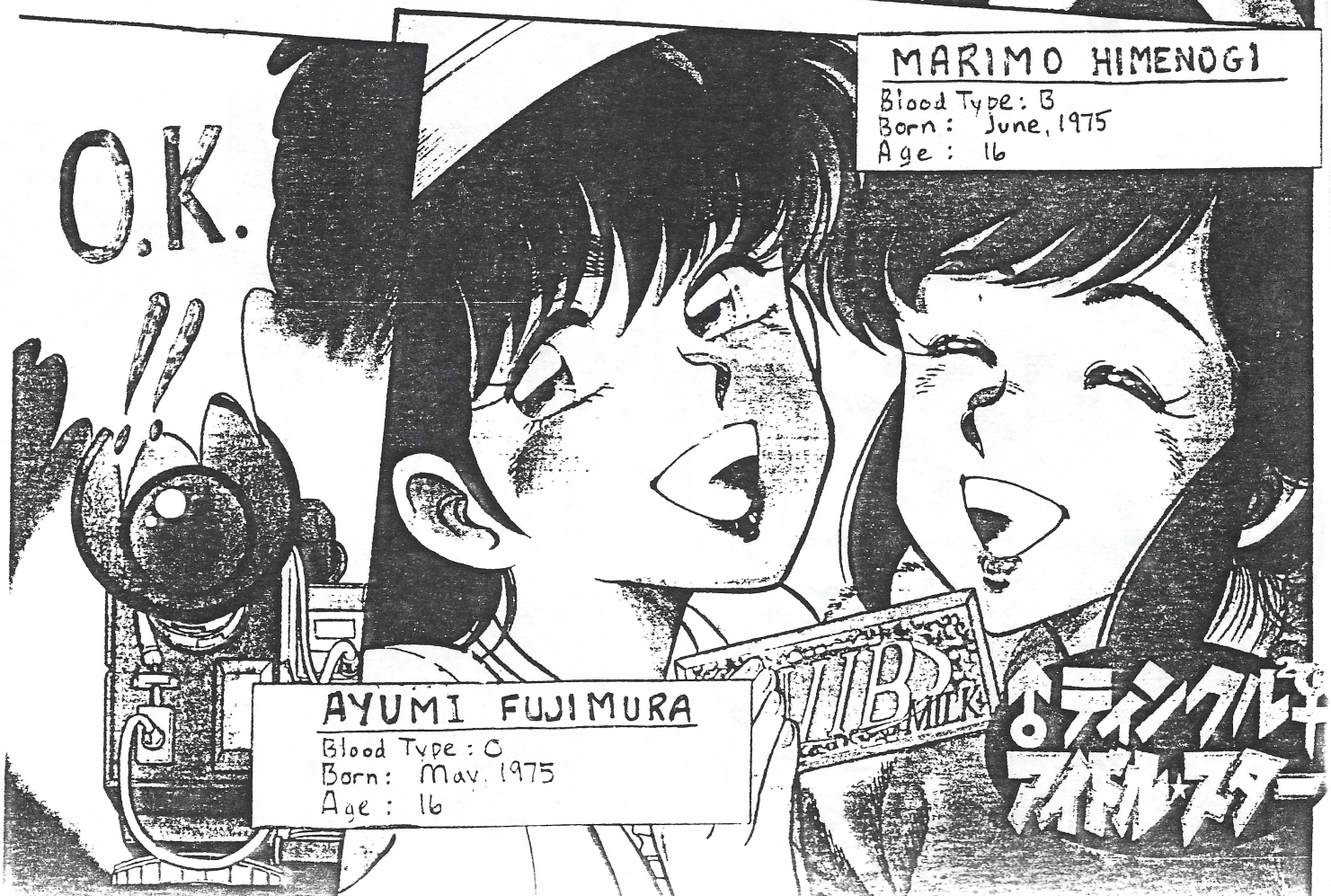
Although the con doesn't officially begin until Saturday morning, there will be an opening ceremony and party of sorts on Friday evening in the hotel lounge. There will be happy hour all night, and free hors d'ouerves. No ticket is required for this party.

Panels will include some of the favorites from last year (Anime Remote Control, Name that Anime Tune, Tips on Fan Publications, Louis Scarborough on Animation, Meet Pinesalad Productions, Meet the Star Dipwads), and I'm sure with the extensive guest list that many more new ideas will presented.

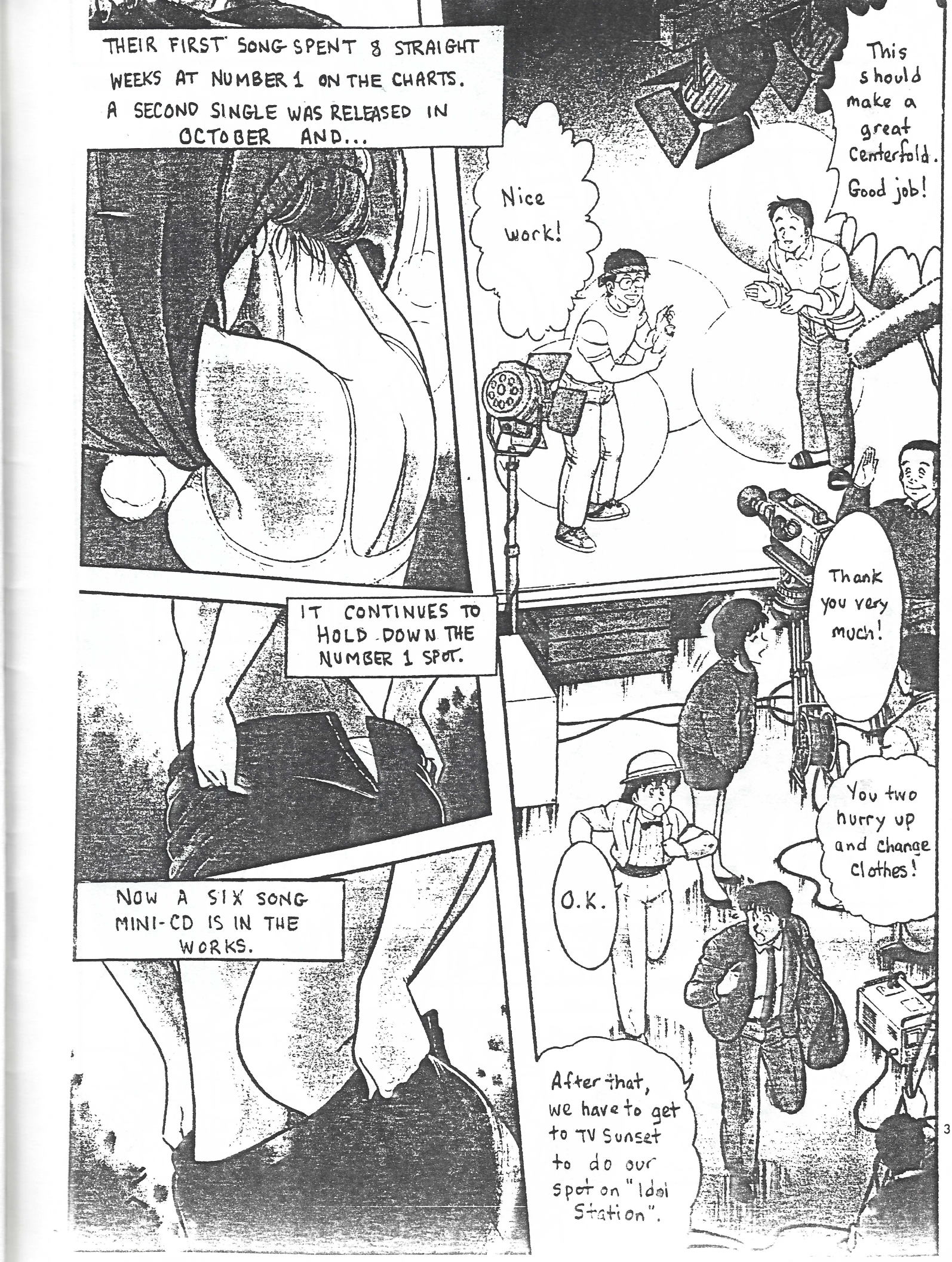
Following the banquet (which will feature all guests and a Anime Awards presentation), there will be the masquerade, followed by the costume contest and a dance. The banquet starts at 6 on Saturday; the costume contest is at 9, and the dance should start around 10. If all goes well (read: if anyone actually dances - ask Alec about last year's dance) there will be a dance contest at Midnight.

All things said, this looks to be a big improvement on last year's con, which wasn't too bad to begin with. Summer Side will be running a reception room on Saturday, and if anyone who is reading this is able to attend the convention, we welcome you to come out and join us. I hope to drive back to Kansas a burnt out shell, having had more fun than humans are allowed to have - even anime fans. Hope to see you there.

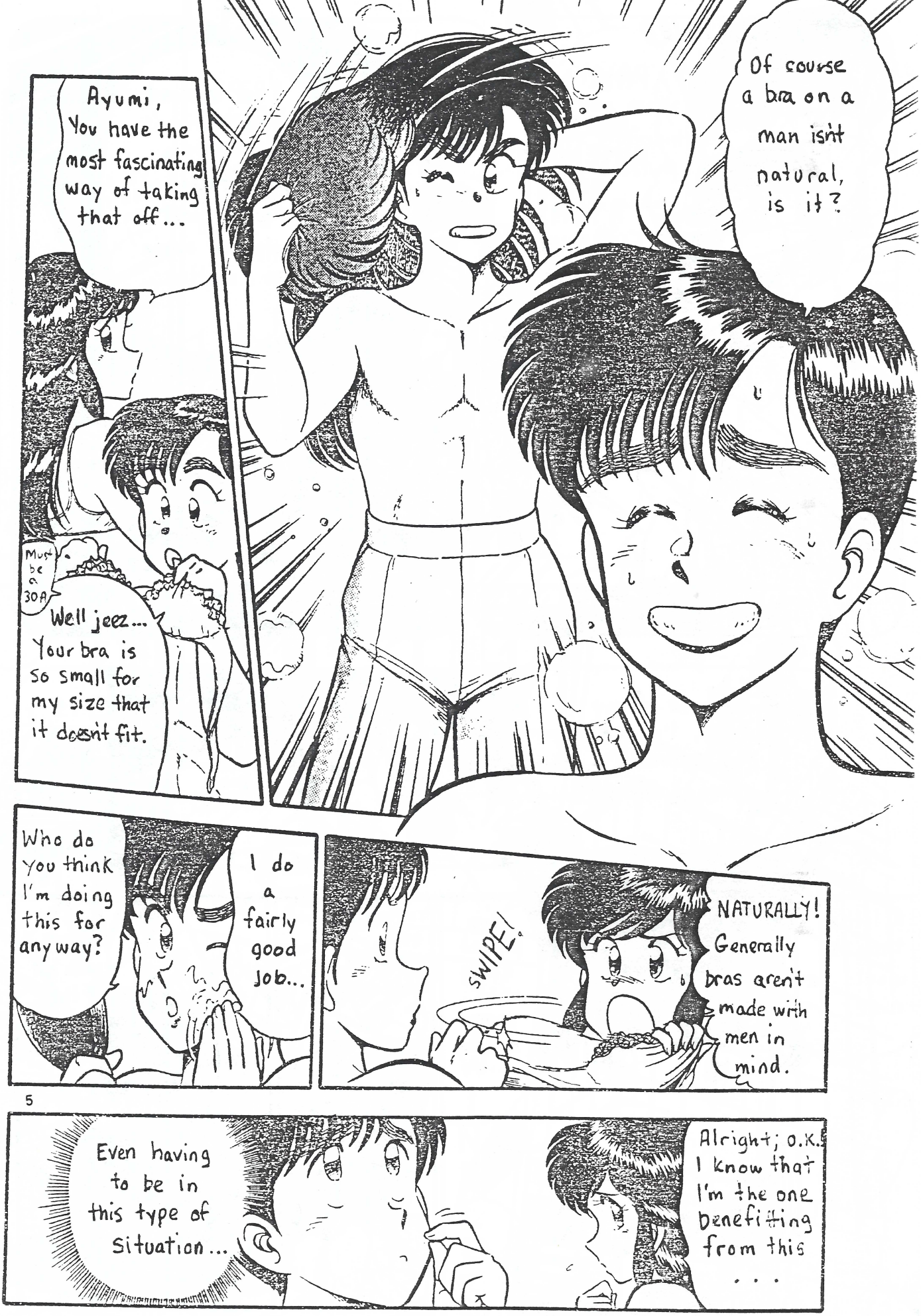
IN AUGUST, 1990, THE IDOL DUO
"TWINKLE"
MADE THEIR DEBUT...

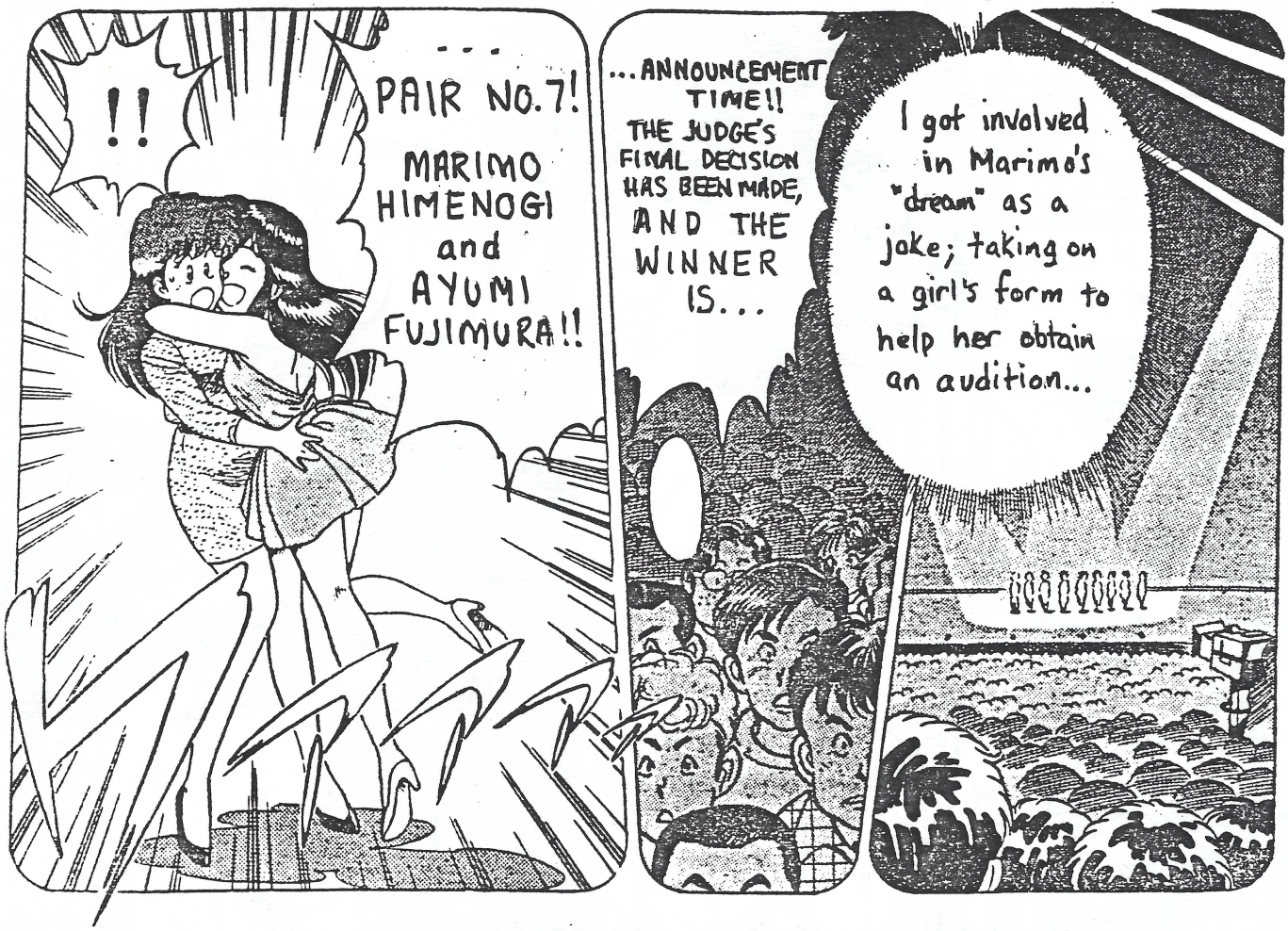


Great job, girls!
新聞部ネタ!!
超スクープ!!
TWINKLE TWINKLE!
トインクル♀2
アイドル☆スター
IDOL STARS
Toyama
遠山
Hikaru
光


THEIR FIRST SONG SPENT 8 STRAIGHT WEEKS AT NUMBER 1 ON THE CHARTS. A SECOND SINGLE WAS RELEASED IN OCTOBER AND...
This should make a great Centerfold. Good job!
Nice work!
IT CONTINUES TO HOLD DOWN THE NUMBER 1 SPOT.
Thank you very much!
NOW A SIX SONG MINI-CD IS IN THE WORKS.
You two hurry up and change clothes!
O.K.
After that, we have to get to TV Sunset to do our spot on "Idol Station".

FOR NEW STARS, SALES HAVE BEEN UNUSUALLY HIGH.
SINCE THEIR STAGE DEBUT THEY'VE DONE TWELVE COMMERCIALS.
Well, What are you looking at? Hurry up and change!
uh... Yeah.
....
That was difficult..
huff


Ayumi, You have the most fascinating way of taking that off...
Of course a bra on a man isn't natural, is it?
Must be a 30A
Well jeez... Your bra is so small for my size that it doesn't fit.
Who do you think I'm doing this for anyway?
I do a fairly good job...
SWIPE!
NATURALLY! Generally bras aren't made with men in mind.
Even having to be in this type of situation...
Alright; O.K. I know that I'm the one benefiting from this ...

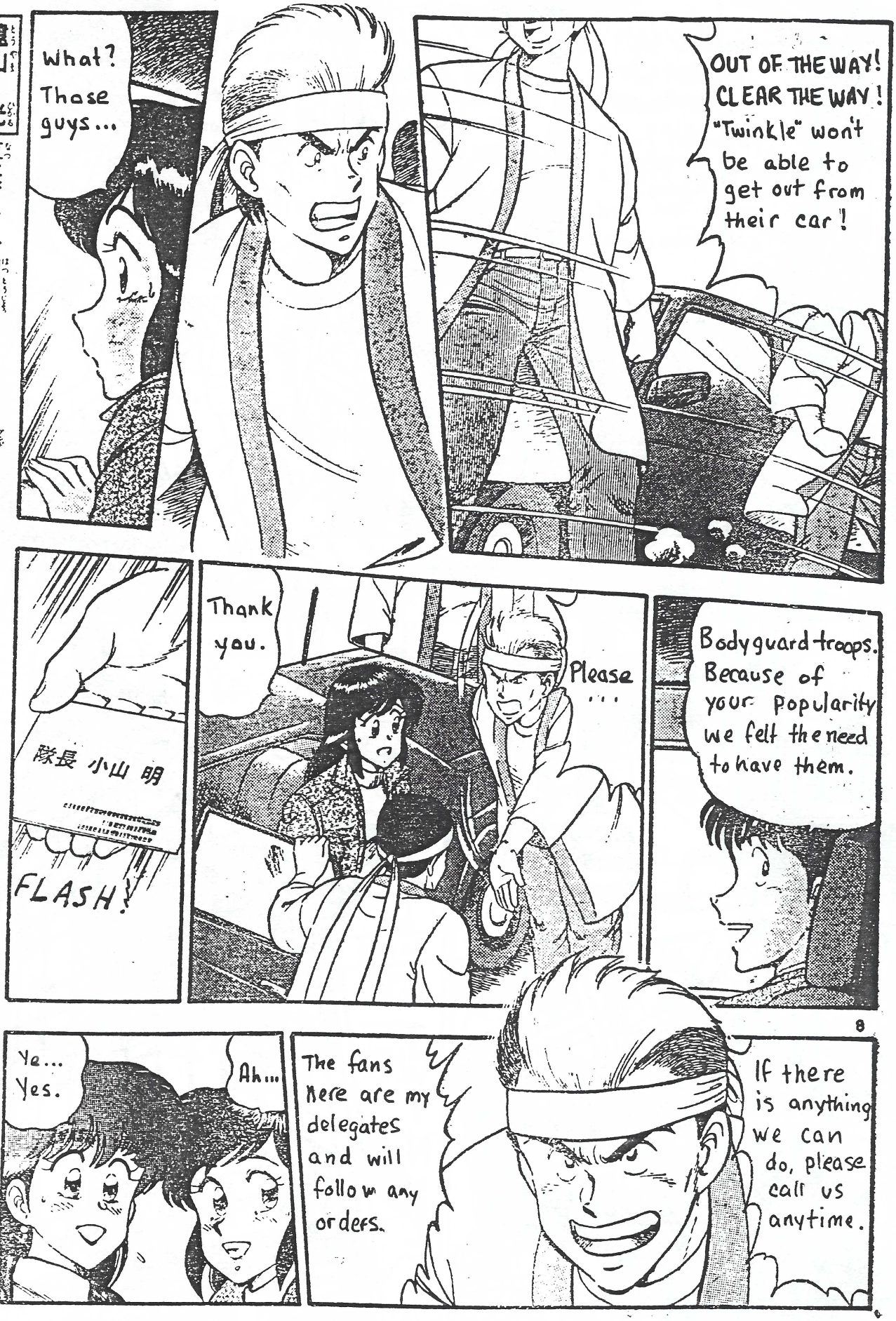

!!
...
PAIR NO.7!
MARIMO HIMENOGI and AYUMI FUJIMURA!!
...ANNOUNCEMENT TIME!!
THE JUDGE'S FINAL DECISION HAS BEEN MADE, AND THE WINNER IS...
I got involved in Marimo's "dream" as a joke; taking on a girl's form to help her obtain an audition...

Because of my help, I've had to continue playing the part...
It can't be...
A little thanks would be nice.
I've played along with your dream ...
... and even wearing make-up
... travelling with all of these frilly clothes ...

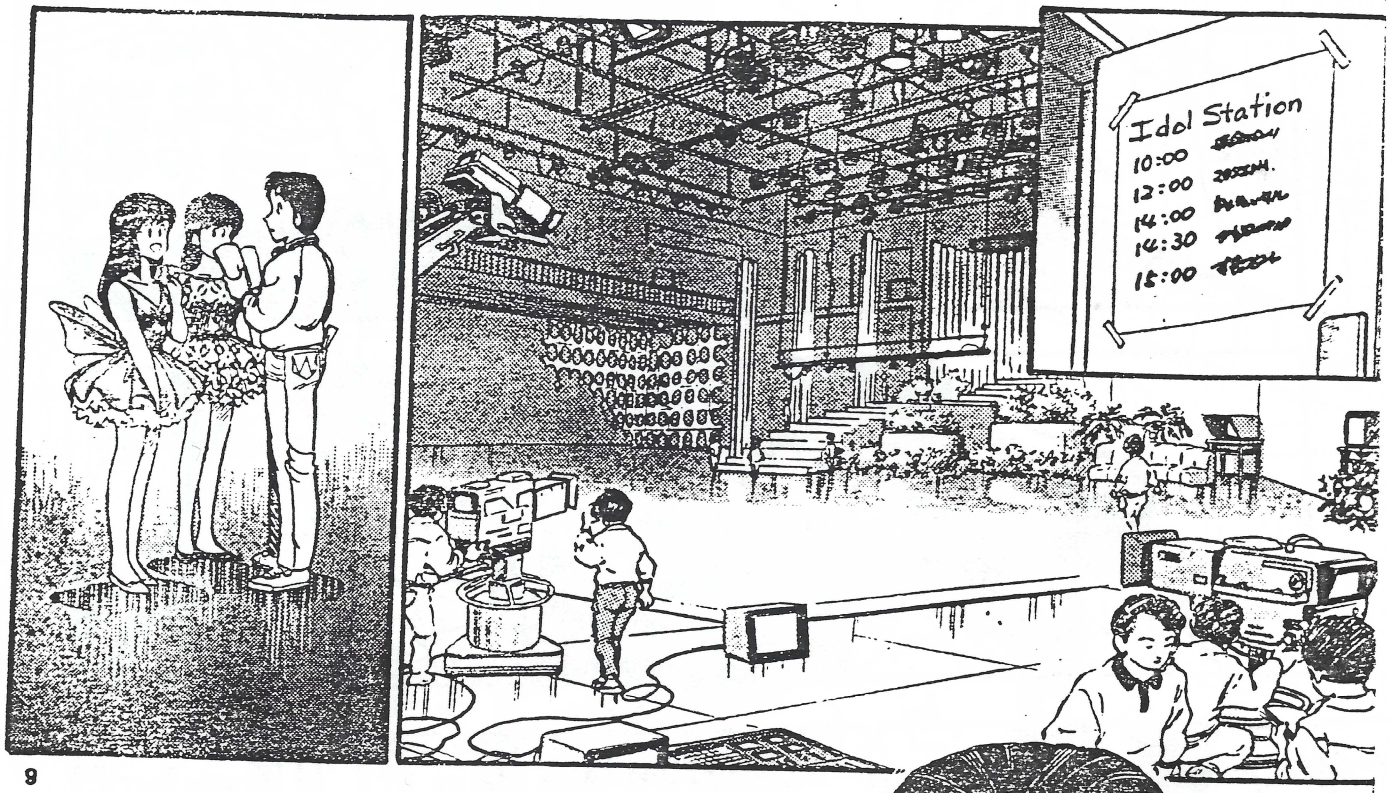
RATTLE! RATTLE! Well, it's not like I have my own!
No Fair!
HEY! Hurry it up in there!
Arrrgh! You're being pretty selfish using my lipstick again!
What'll I do with you..
You've even made me proficient at dressing and make up.
!
VRRRM...
UNSET
WAH
It's TWINKLE
7

遠山光先生より

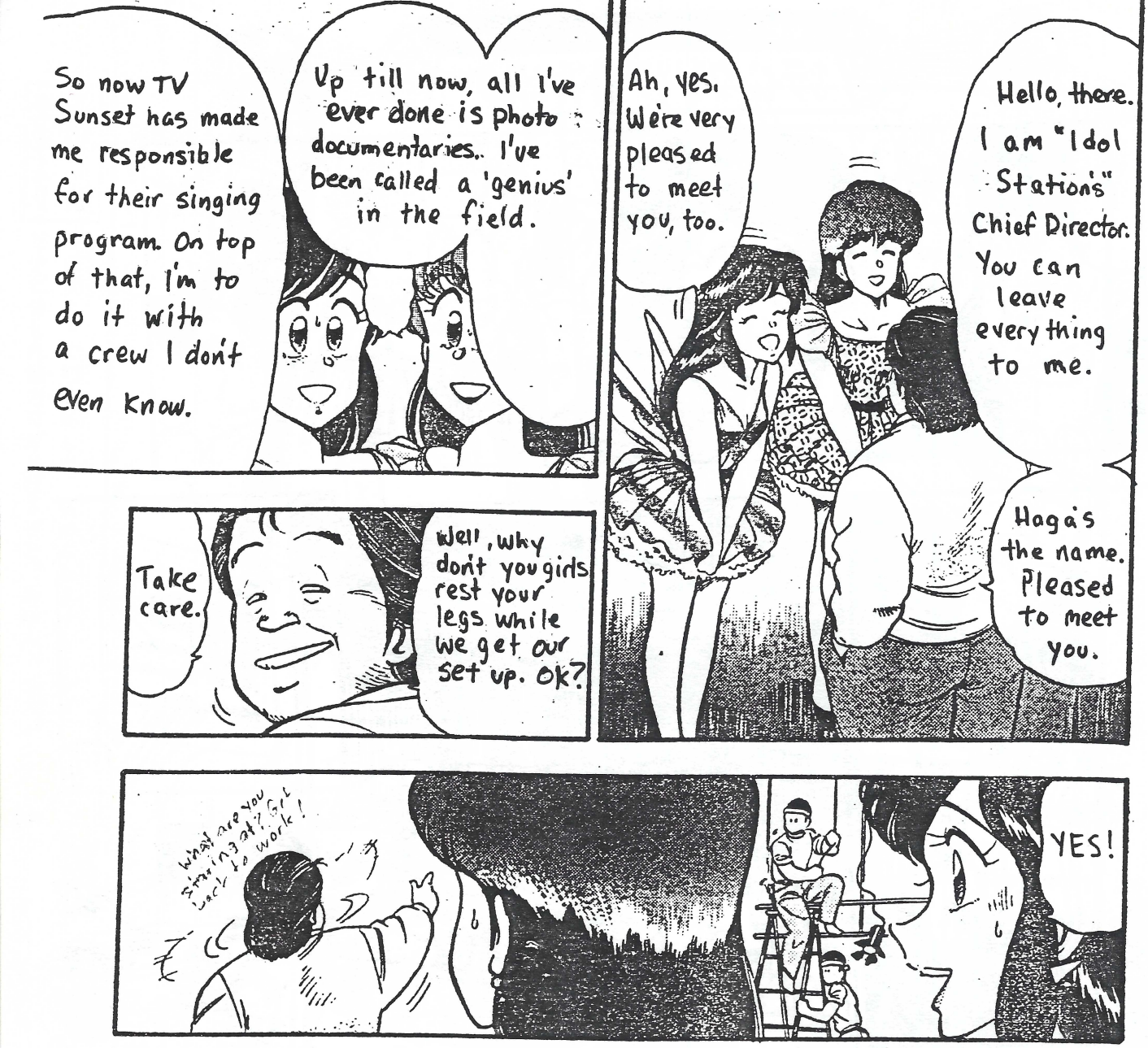
夏にゲストで初登場した、あゆみ&まりも＝ティンクルが、みなさんのご声援のおかげでレギュラーの座を獲得しました。新人らしいピチピチした魅力でがんばるぞと、あゆみ。ファンレター待ってますと、まりも。2人に負けるもんかと奮闘中の作者も、よろしく!!



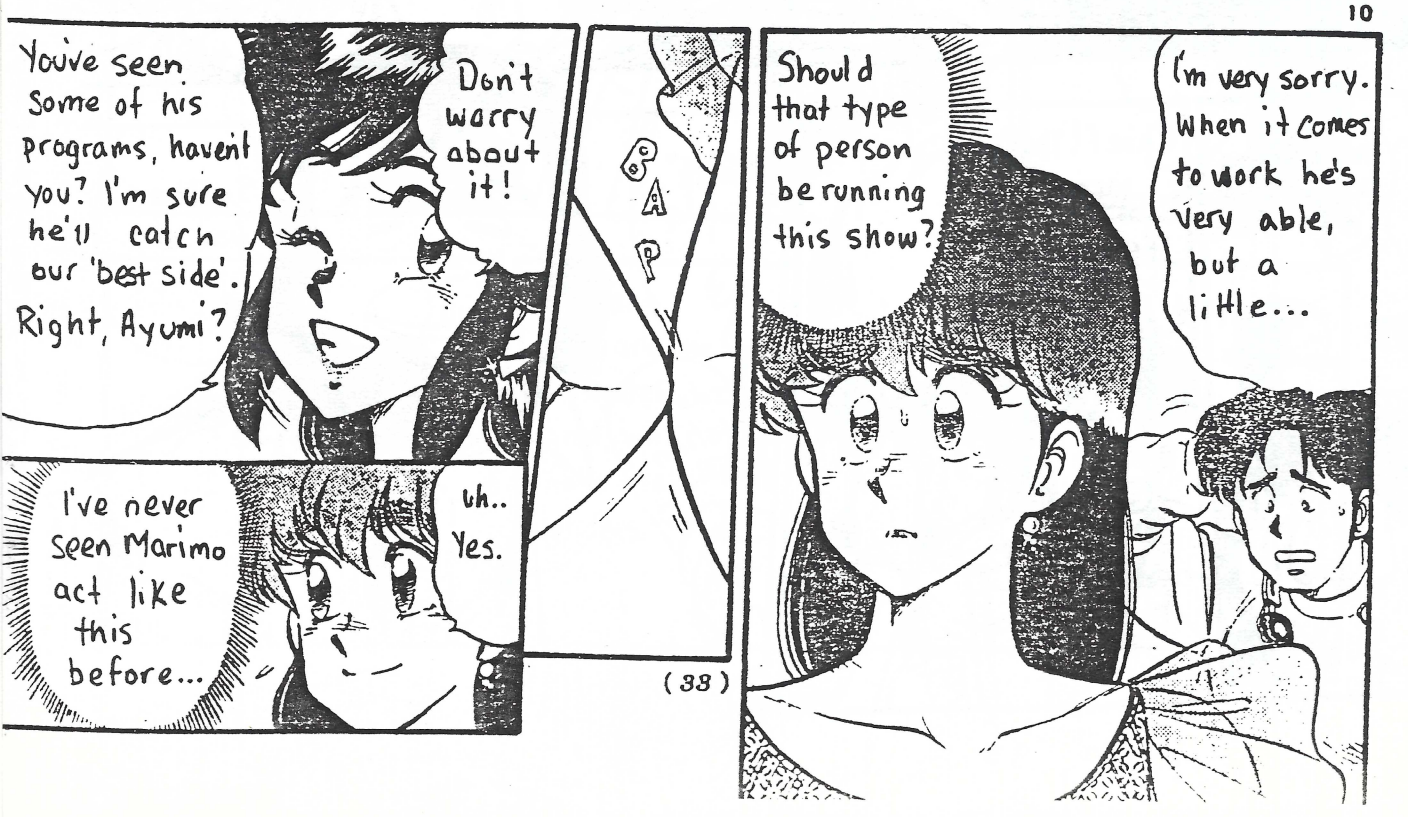
?
♪MARIMO!
♪AYUMI!
...and again...
Hey! That last practice was the one!

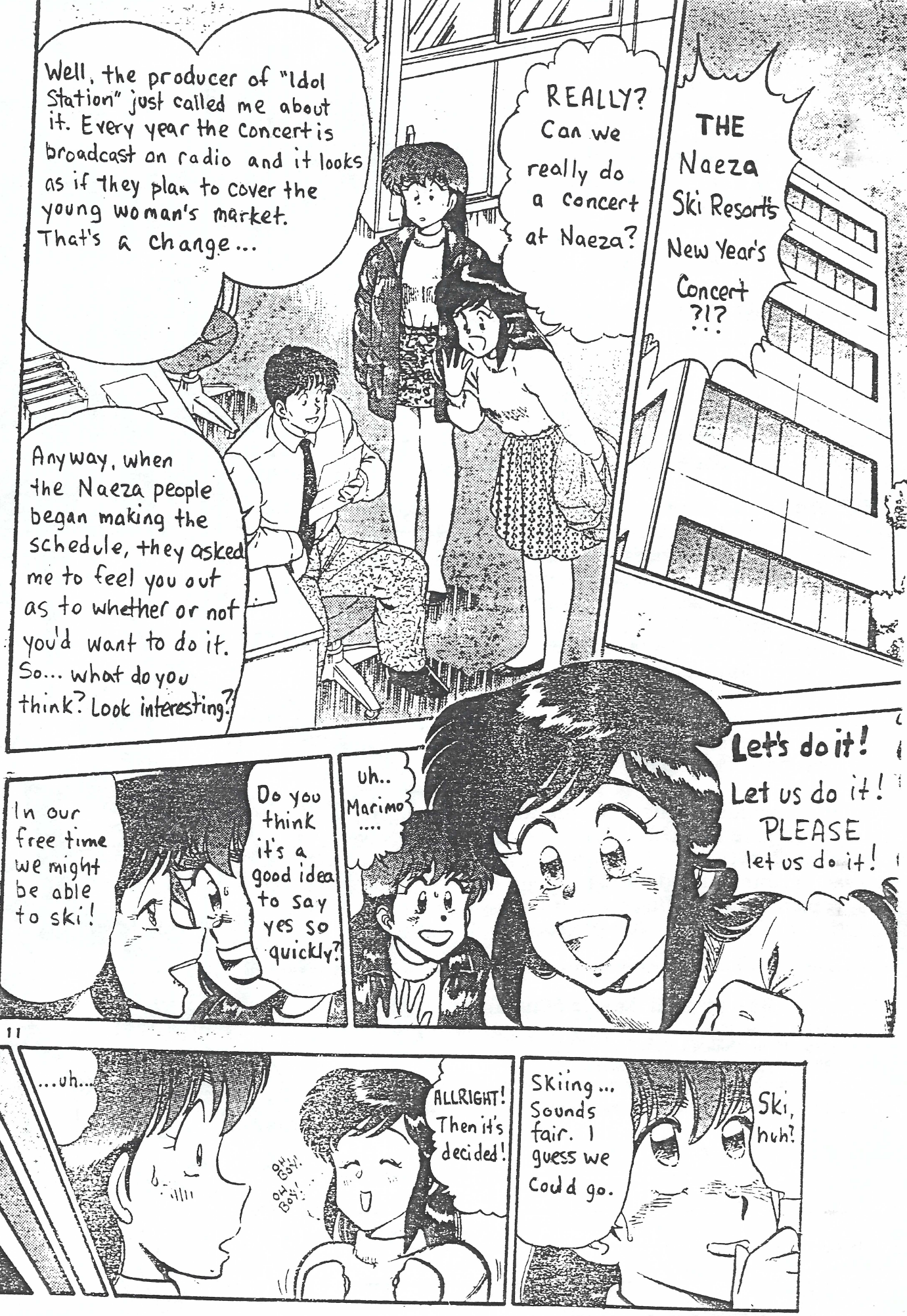

Idol Station
10:00
12:00
14:00
14:30
15:00

but I ... uh..
The only thing wrong here is who is out of turn.
?
Chief! That's wrong! It's "Twinkle".
"Tingle?"
Idol Statio
"Tingle", is it?
Idol Station
So then, you are ...


So now TV Sunset has made me responsible for their singing program. On top of that, I'm to do it with a crew I don't even know.
Up till now, all I've ever done is photo documentaries. I've been called a 'genius' in the field.
Ah, yes. We're very pleased to meet you, too.
Hello, there. I am "Idol Station's" Chief Director. You can leave everything to me.
Haga's the name. Pleased to meet you.
Take care.
Well, why don't you girls rest your legs while we get our set up. OK?
What are you staring at? Get back to work!
YES!

10


You've seen some of his programs, haven't you? I'm sure he'll catch our 'best side'. Right, Ayumi?
Don't worry about it!
SAP
I've never seen Marimo act like this before...
Uh.. Yes.
Should that type of person be running this show?
I'm very sorry. When it comes to work he's very able, but a little...


Well, the producer of "Idol Station" just called me about it. Every year the concert is broadcast on radio and it looks as if they plan to cover the young woman's market. That's a change...
REALLY? Can we really do a concert at Naeza?
THE Naeza Ski Resort's New Year's Concert ?!?
Anyway, when the Naeza people began making the schedule, they asked me to feel you out as to whether or not you'd want to do it. So... what do you think? Look interesting?
In our free time we might be able to ski!
Do you think it's a good idea to say yes so quickly?
Uh.. Marimo ....
Let's do it! Let us do it! PLEASE let us do it!
...uh...
OH GOY! OH BOY!
ALLRIGHT! Then it's decided!
Skiing... Sounds fair. I guess we could go.
Ski, huh?

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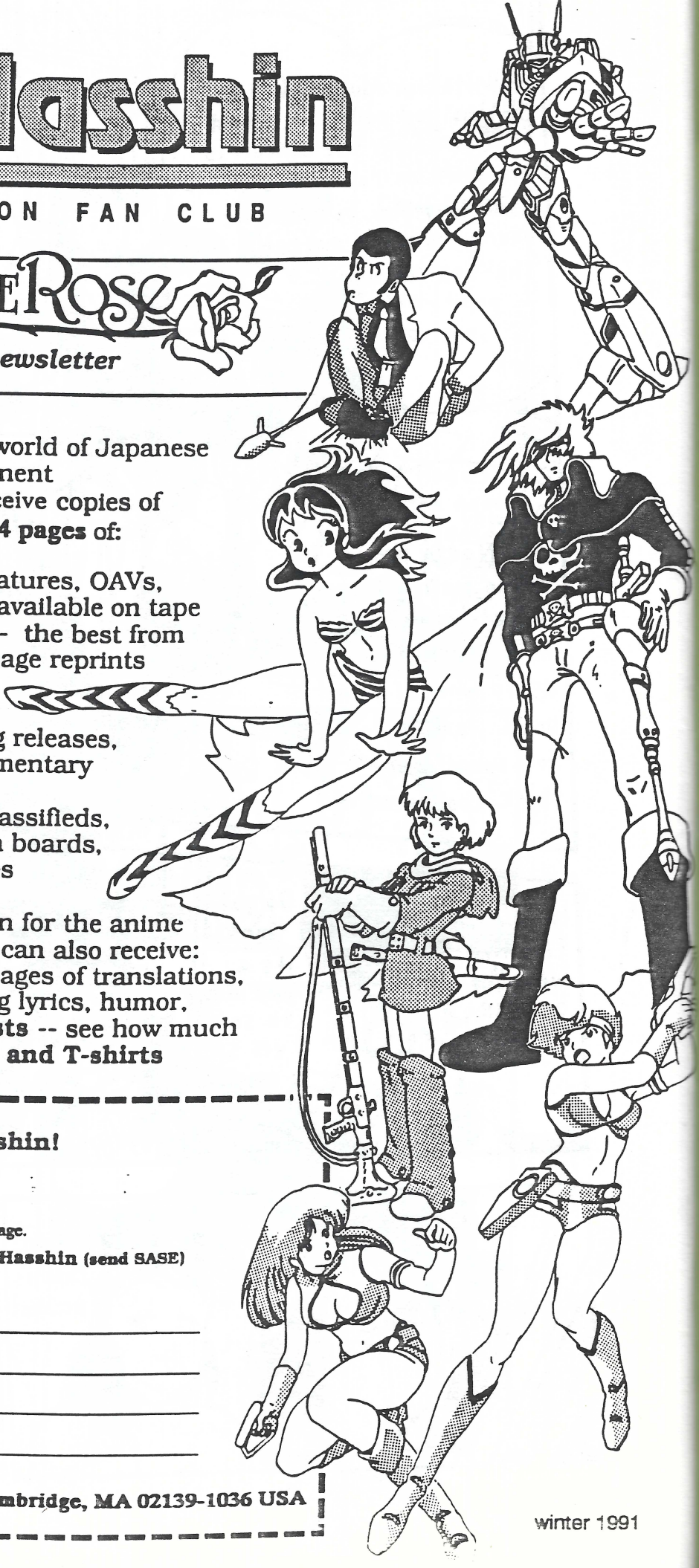

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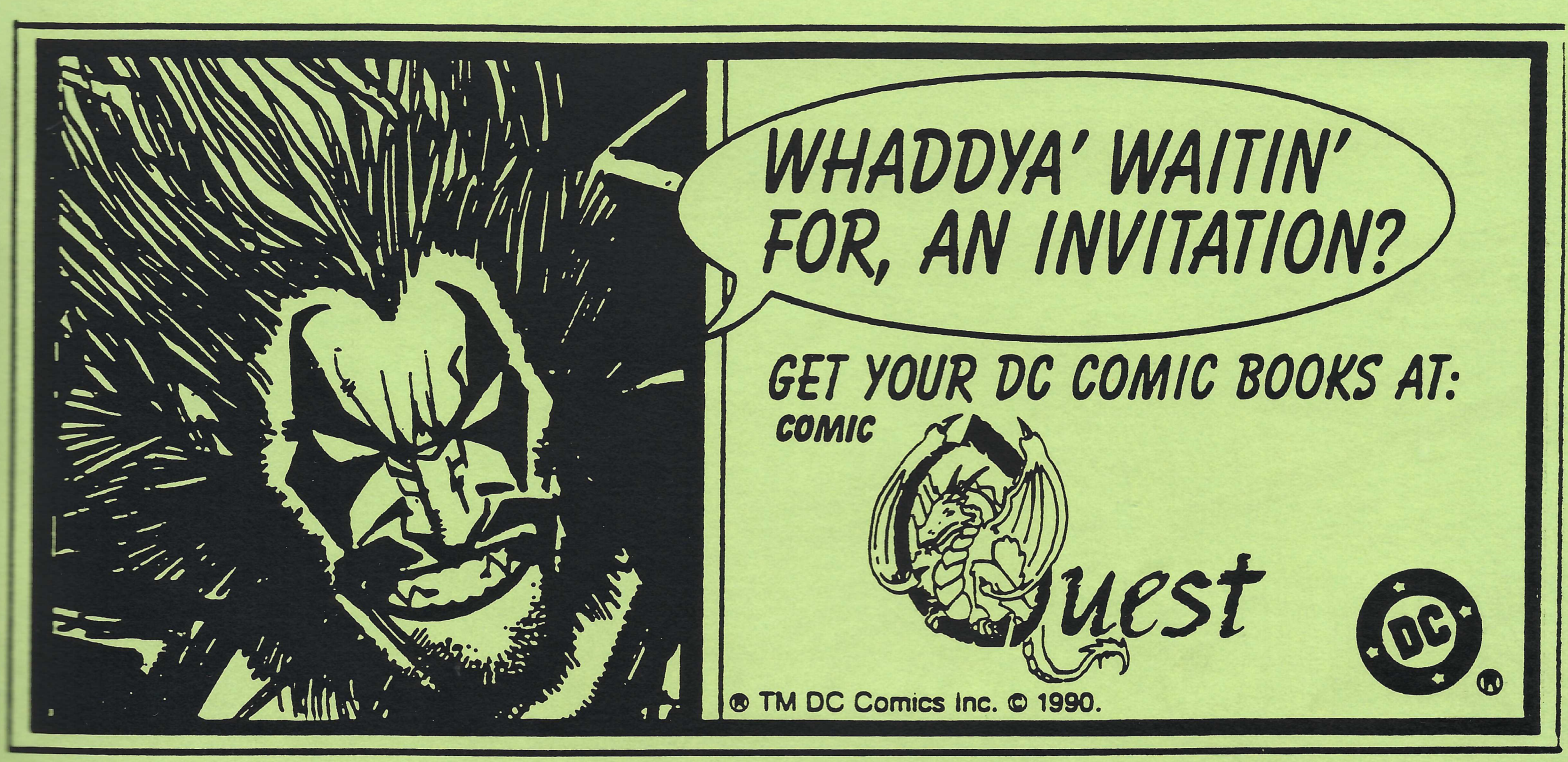

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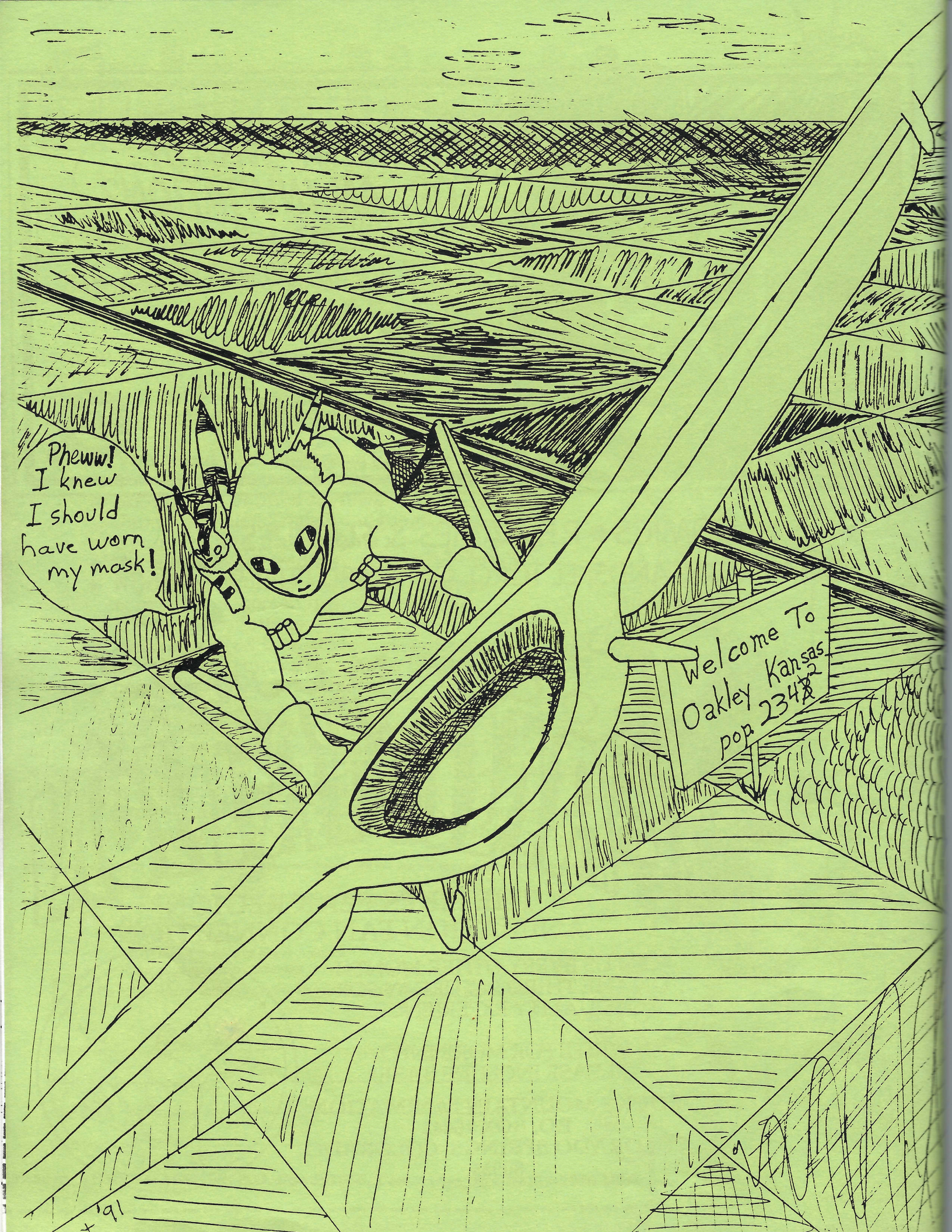
Pheww! I knew I should have worn my mask!
Welcome To Oakley Kansas pop. 2342
'91